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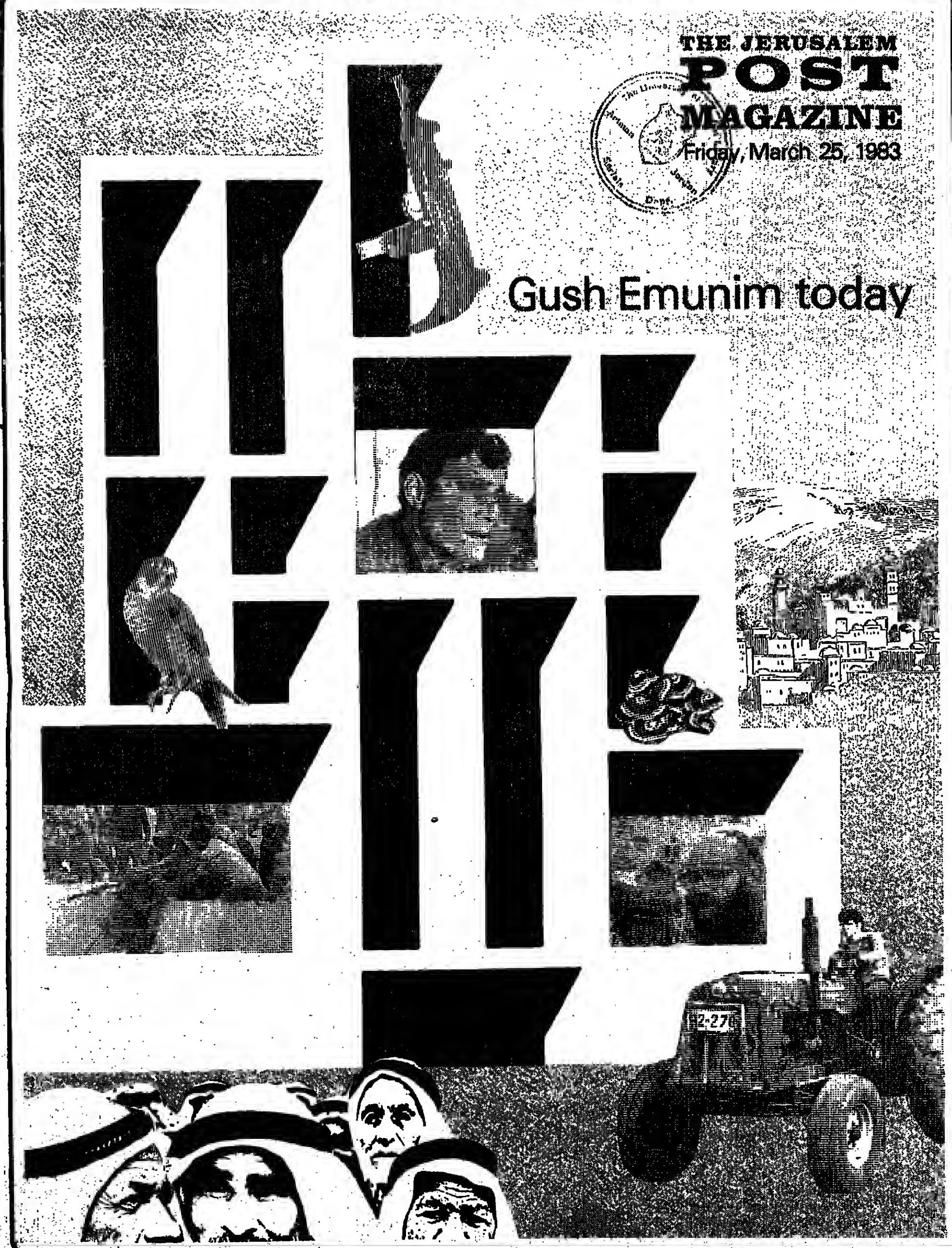
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THE JERUSALEM
POST
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Gush Emunim today





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Artwork by Alex Berlyne.

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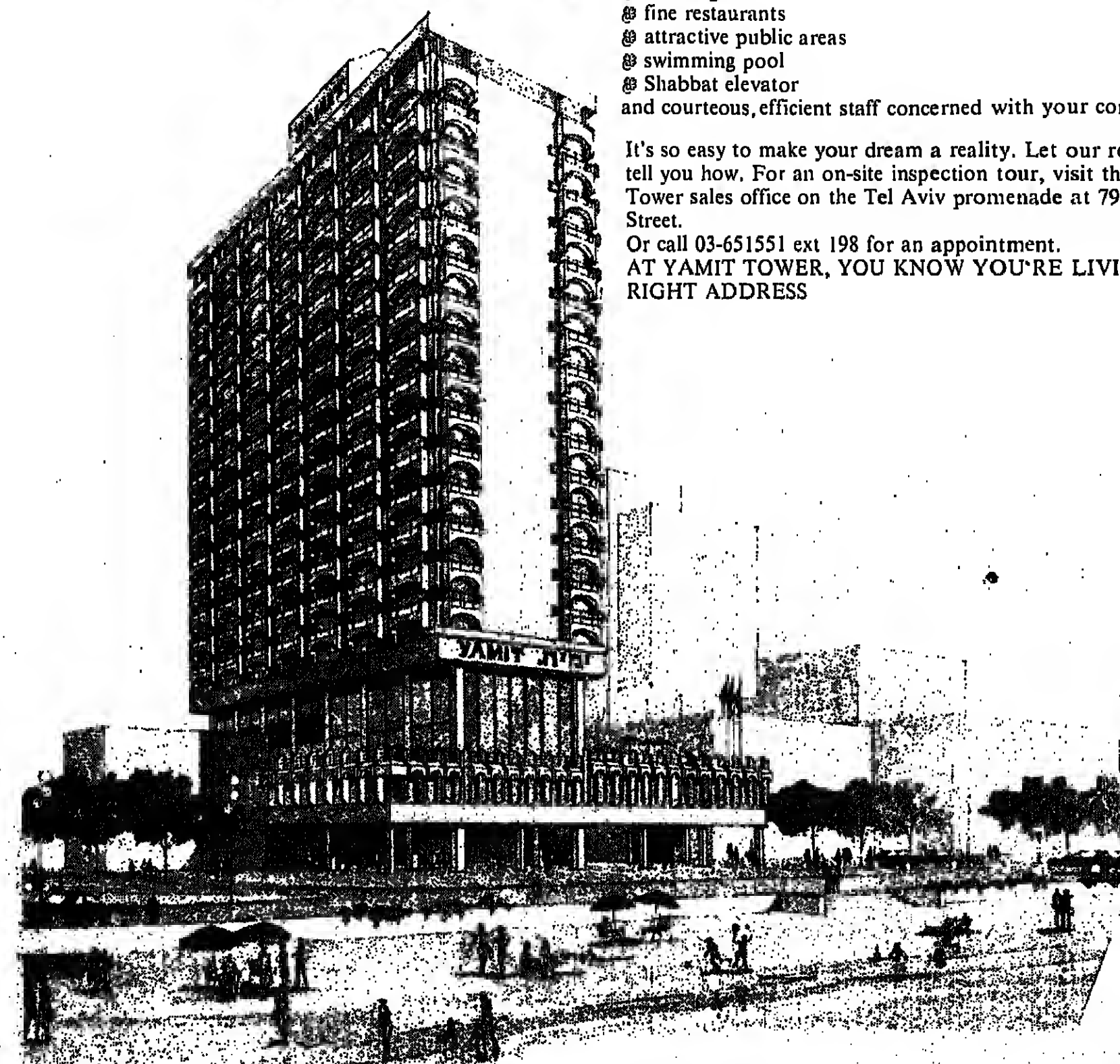
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The children of activists in Samaria, where Gush Emunim began its settlement activities. (Right) Defying the authorities in Yaffa.

In less than a decade since it was founded, Gush Emunim has become a powerful, professional and well-financed organization with support 'in many parties.' The Post's DANIEL GAVRON reports.

IN FROM THE COLD

TODAY SETTLEMENT in Judea and Samaria is being dealt with officially: *harich ha-Shom*, and we are starting to work in the field of aliyah," said Rabbi Moshe Levinger with visible satisfaction. Although Gush Emunim has no formal leader, it is the 48-year-old bearded rabbi who, more than anyone else, is associated with the militant religious movement, symbolized by the knitted skull-caps of its youthful activists. Levinger has good reason for

his satisfaction. This Pessach it will be just 15 years since the redoubtable rabbi led his famous sit-in at Hebron's Park Hotel, although Gush Emunim was only established as a movement six years later. The hotel-squatting led eventually to the establishment of Kiryat Arba, the Jewish suburb of Hebron. Today there are some 150 settlements beyond the 1967 borders, more than half of them in Judea, Samaria and Gaza, the West Bank and the Jordan Rift and on the Golan.

"We always wanted settlement to be handled by the government. We are opposed to partisan efforts," remarked the man who defied the authorities in Sebastia, Hebron and Yaffa. There was no trace of irony in his voice: Levinger is not a humorous man. The public Levinger, the man who two weeks ago called for vengeance for the murder of Esther Ohniss, or who, in an earlier time, regaled his disciples and lay down in the street to protest against Henry Kis-

singer, is not in evidence in his Ramat Isshakol office. In private conversation he is rather shy, slurred of speech and slow to come to the point. But one senses, behind the shell, the iron determination and the certainty in the rightness of his cause which are the secret of his success. Other Gush leaders have left the scene, to return to their yeshivot or to enter politics; Levinger continues to run. He is a man of restless energy, although he can sit tight when the

situation warrants it. He sat in the Park Hotel for six months and, after he and his followers were transferred to a nearby army camp, stuck it out for a further four years until permission was granted for Kiryat Arba. Gush Emunim was actually founded as a movement in early 1974, in the wake of the Yom Kippur War. Its first partisan settlement attempt was at Camp Horon in Samaria, the day after Yitzhak Rubin became prime minister.

Sebastia, Kaddum, Koddumim, Elon Moreh and many others followed.

Today Levinger speaks nostalgically of "the other Shimon Peres," who as defence minister often turned a blind eye to their activities. With settlement in Samaria finally under way, Levinger led the struggle against the withdrawal from Sinai (although this was not a Gush Emunim operation as such). He bounced back from that defeat to lead Jewish settlement into the very heart of Arab Hebron.

More recently, his travels have taken him from Cape Town to Manhattan as he attempts the daunting task of stimulating aliyah. His faithful spouse, Miriam, and their many children, remain behind in Hebron.

HANAN PORAT, Levinger's chief colleague, could not be more of a contrast. The 40-year-old paratrooper, who was seriously wounded in the Yom Kippur War, personifies the new-style religious Jew. Remove the knitted kippah and he could easily pass for a Peace Now activist, an illusion that swiftly vanishes once he opens his mouth. Porat's settlement activities predate even Levinger's: he was a member of the group that returned to the Etzion bloc, south of Jerusalem, shortly after the Six Day War.

If Levinger has remained something of an outsider, Porat is unquestionably a member of the new power-élite, speaking to government officials on the phone in his Knesset office with complete self-confidence. He reminds one of the young kibbutz leaders of the 1960s.

After fighting a number of campaigns together, Levinger and Porat parted company when the latter left to found the Tebiya Party; but the break was only temporary. Today Porat combines his political activities with leadership in the non-party Gush. He describes Tebiya as the parliamentary expression of the Gush Emunim way, but stresses that the Gush has support in many parties. Today, says Porat, Gush Emunim is the only movement that can galvanize aliyah on the basis of Rabbi Zvi Yehuda Kook's "Zionism of Redemption." The Gush also remains the principal driving force behind settlement in the entire Land of Israel.

Four years ago, the Gush established its own settlement movement, Amman, which today deals with 30-plus settlements in Judea, Samaria and Gaza. The Gush are the first to admit that they now represent a minority of the settlers and that as time goes on, the proportion will be still smaller. "Gush Emunim cannot settle the Land of Israel," says Porat. "Only the people of Israel can achieve it. We are the pioneers, but not the separatists."

Amman official Shevaeh Stern, a younger version of Porat — he also serves in the paratroops and fought in the Lebanon war — says it is the Gush groups organized in Amman that take on the toughest challenges in Judea and Samaria. He himself lives in Shilo, near Nablus, regarded as one of the more pioneering settlements, but he holds that the Jordan Valley is a tougher location and Amman is readying groups to beef up some Jordan Rift villages, as well as to establish new points of settlement. Where the Gush leads the way, he says, others will follow.

Gush Emunim was actually founded as a movement in early 1974, in the wake of the Yom Kippur War. Its first partisan settlement attempt was at Camp Horon in Samaria, the day after Yitzhak Rubin became prime minister.

for Labour-Zionist Habonim, whose members he met in South Africa. But he maintains that something more comprehensive is needed to reach the Jewish masses in the Diaspora, and a deeper education in Jewish values is required both here and abroad.

The Gush is cooperating with other movements, within the framework of the World Zionist Organization, on "Operation 1,000," a scheme to get a thousand families to spend this summer in Israel. The programme includes kibbutz, moshav and army volunteering as well as Torah study and touring. Gush Emunim's contribution is Programme 4: "Pioneering in Judea and Samaria."

A comparison between the modest pale-blue leaflet put out by the WZO and the highly-coloured brochure of the Gush is revealing. The movement spent IS750,000 on the brochure and has also financed trips by its own people to promote the scheme abroad.

Gush Emunim of the 1980s is a powerful, professional and well-financed operation, employing eight full-time, paid officials and a further 10 in Amman. It is a far cry from the earnest groping of the new, dovish Netivat Shalom, or the amateur exhortation of Peace Now. The movement's wage-bill alone comes to around IS5 million a year. Add to this Amman and its staff, the offices, the emissaries abroad, the expensively-produced literature, and it can be seen that the Gush Emunim is very big business.

To give some idea of the scale of the enterprise: Gush Emunim has sent 10 emissaries abroad to Europe and the U.S. for periods of up to four months to promote "Operation 1,000." It is planning to send some permanent emissaries abroad also, initially at its own expense, although it is hoped that some of them will be able to earn their keep as teachers of Hebrew and Jewish subjects.

The movement is run by a secretariat of 13, nine of whom were elected at a special conference after the withdrawal from Sinai and another four co-opted later. Day-to-day affairs are conducted by a "team of four," comprising Levinger, Porat and the secretaries of Gush Emunim and Amman.

Gush secretary Natan Nathanson, who also serves as treasurer, would not disclose the movement's budget on the grounds that it was too complicated. He said that each month brings in a different amount. Gush Emunim has an overdraft; but it always has enough to carry out its programme.

THE COUNCIL of Jewish Settlements in Judea, Samaria and Gaza is a political roof organization, which represents the five local Jewish councils and six regional councils in the territories. Its secretary, Israel Harel, 44, a former journalist (he is on leave from *Yediot Aharonot*) admitted, in a conversation in his office at Ofra, near Ramatallah, that he was worried about the polarization in Israeli life.

He does not believe there is a monolithic opinion in the Gush either about the Kahan Commission or about the Lebanon war. Likewise, he does not see why the members of Peace Now who live in the northern kibbutzim should not have supported the war.

As an example of Gush pluralism, he cites the different attitudes towards the Arabs of the territories. There are some, he admits, who support Meir Kahane's policy of expelling the area's Arabs, though he is sure they are a tiny minority. At



Levinger: still running after 15 years.



(Above) Hanan Porat: Arabs should do national service. (Below) Eliakim Haetzni: a firm supporter of the functional-federal solution.



the other extreme, he says, Tebiya has proposed offering the Arabs all rights and obligations. Some favour a policy similar to the one within the 1967 borders: Arabs do not have to serve in the IDF, but neither are they eligible for certain privileges. A large group, including Levinger, favours the extension of social and human rights, but not political rights. Another group, which is increasing in size, favours a functional-federal solution whereby the Arabs would have political

rights in Transjordan. Hanan Porat explains the Tebiya proposal, which he personally formulated. Arabs should be required to do three years of national service (largely in their own sector) and be given full rights, including the vote. In his view, every Arab should be given the choice of being a "citizen," with full rights, or a "resident," with normal freedoms but no political rights. He believes that most Arabs would decline citizenship, as have the Arabs of East Jerusalem. His scheme would also apply to Israeli Arabs; in fact, he would start by implementing the proposal within the 1967 borders.

KIRYAT ARBA lawyer Eliakim Haetzni disagrees strongly. Haetzni, close to the Gush but not really of them, is a firm supporter of the functional-federal solution. He demands settlement rights in Transjordan; but the Jews there would vote in Israel and the Arabs west of the Jordan would vote in Amman.

"I am a dove," he laughs. "I am prepared to forgo Jewish sovereignty east of the river."

Porat demurs. "We are not prepared to forfeit anything," he declares. "For the time being, Judea, Samaria and Gaza are all we can handle; but we believe that one day the Jews will have the entire land, just as the Temple will be rebuilt. If we create a real Jewish state worthy of the name, the Arabs will be glad to join us."

The strength of Gush Emunim, Porat feels, is in its positive approach, rejecting the permissive, Western-style society in favour of the Jewish family-based way of life. It is no accident, he maintains, that Levinger has 11 children and he himself has seven. "Internal aliyah" is no less important than immigration, he feels. He says that the media have not sufficiently emphasized the "joyful, positive, creative" side of Gush Emunim.

Haetzni is probably the most Arab-oriented of the settler activists. His modest apartment in Kiryat Arba is full of Arab rugs, ornaments and coffee-pots. He speaks Arabic, goes everywhere in the territories and claims many Arab friends. He is dead against the Gush policy of not employing Arab labour on its settlements, which he sees as a throwback to the "disastrous" Labour-Zionist policy.

Contact between Jews and Arabs in Kiryat Arba has been vital for improving relationships, he says, and he insists there has been a positive revolution in the attitude of the settlers towards the local population. He contemptuously dismisses recent vigilante actions as the work of "a few unrepresentative extremists." He quotes with evident satisfaction the recent interview in the afternoon paper, *Ma'ariv*, in which a Hebron Arab expressed confidence that the shooting of his four-year-old daughter could not have been carried out by "his friends" in Kiryat Arba.

Levinger, Harel and Haetzni are all strong proponents of what they call "coexistence" with the local population; but they have definite ideas about the nature of that coexistence. Levinger notes that the Jewish tradition commands Jews to love their neighbours, and this includes Arabs; but he adds sternly the Solomonic proverb: "Spare the rod and spoil the child." He favours a tougher stance by the IDF: bigger fines, longer prison sentences and, for murder, the death sentence.

Harel wonders why the Likud government has abandoned the policy implemented by Labour defence ministers Moshe Dayan

and Shimon Peres of expelling "trouble-makers." Haetzni says that coexistence depends on the arms being in Jewish hands, as Arab society is "based on violence." He angrily denies that this is racist. "I am not saying that Arabs are violent," he exclaims, "just that all the Arab regimes at this point in time are based on violence."

THE GUSH leaders are bitter about what they regard as a smear campaign against them in the media, linking them with violence. Porat admits that he is trying to help the El-Nakam settlers of Meir Kahane's Kach movement, but denies that this implies support for their policies. When they are engaged in something as constructive as settlement in the Land of Israel, he says, they deserve support.

One perceives the same ambivalence with regard to the aborted Temple Mount operation. Nathanson told me that the Gush had specifically turned down a similar proposal three months ago. The Gush is against illegal actions of that sort, he said; but the police had blown the recent incident up out of all proportion — it was not as serious as all that.

Furthermore, the Jews must be allowed to pray on this holiest of sites. It was for the rabbis to say exactly where, but it was inconceivable that the Jews should not be permitted to pray there.

Although, as has been mentioned, the struggle against withdrawal from Sinai was not an official Gush operation, none of the leaders tried to duck responsibility for it. One senses a slight unease about Yamit among the younger activists; but the senior leaders — Porat, Harel, Levinger — have no second thoughts. They insist that the struggle was a model of responsibility and self-restraint.

Levinger notes that evicting people from their homes was a serious business: it called for a stronger response than just sitting in the road and singing "Am Yisrael Hai" ("The people of Israel lives"). He thinks the Gush prevented a catastrophe at Yamit and will — if necessary — prevent one in future too. He discounts the fears of some that there could be civil strife in Israel.

"There won't be a violent conflict," he declares. "One side — our side — will refuse to fight!"

EVEN BEFORE the death of Emil Grunzweig, Israel Harel had initiated contacts between Gush Emunim and Peace Now. Since the murder these have been intensified. A recent all-night meeting included Harel, Porat and Benny Katsav from the Gush; Tzali Reshev, Avshalom Vilan and Yoram Be-Porat from Peace Now. The two sides agreed to meet again in an effort to lower tensions.

Gush Emunim looks to the future with confidence. Harel claims that there are already 30,000 Jews living beyond the Green Line, and by the end of the summer the number will be doubled.

He denies that this involves the dispossession of Arabs. "Only 500,000 Jews out of more than five million in Judea and Samaria have been designated for Jewish settlement," he notes correctly. (He does not mention that upwards of two million dunams have been designated "state land" by a Justice Ministry team led by Pinhas Albeck.) "We have more than enough for our first 100,000," he smiles.

He has good reason to smile: Gush Emunim has come a long way from the Park Hotel in Hebron. □

THE EXCAVATIONS south and southwest of the Temple Mount, which I carried out for many years, from 1958 onwards, on behalf of the Israel Exploration Society and the Hebrew University, focused my interest more and more on the works of Josephus Flavius. *The Jewish War* and *The Antiquities of the Jews* are of especial significance as unerring sources of information and as basic text books for the study of Jerusalem's history in the Second Temple period, and particularly of its central role as a holy city, the capital of the nation and a densely populated megalopolis. In the course of this work, I encountered several problems connected with Josephus' personality as a historian of Jerusalem and especially with the structure of *The Jewish War*.

First of all, it should be remembered that Josephus gives prominence to his Jerusalem origins and emphasizes his descent on his father's side from an illustrious priestly family and on his mother's from the Hasmonaean royal house. His conscious pride in Jerusalem is understandable, for he was devoted to the tradition of the city's great antiquity and exalted sanctity and of the unique importance and splendour of the Temple, invested with divine radiance. Josephus regarded Jerusalem as the hub of the state, the main city of the Jewish people and focus for pilgrims from the Land of Israel and the Diaspora. In emphasizing the greatness of Jerusalem, Josephus used the same expressions as those found in Hellenistic and Roman literature. Tacitus described Jerusalem as *famosa urbs*, a famous city, while Pliny the Elder wrote of: "*Hierosolyma longe clarissima urbem orientis*" — "Jerusalem, by far the most famous city of the East."

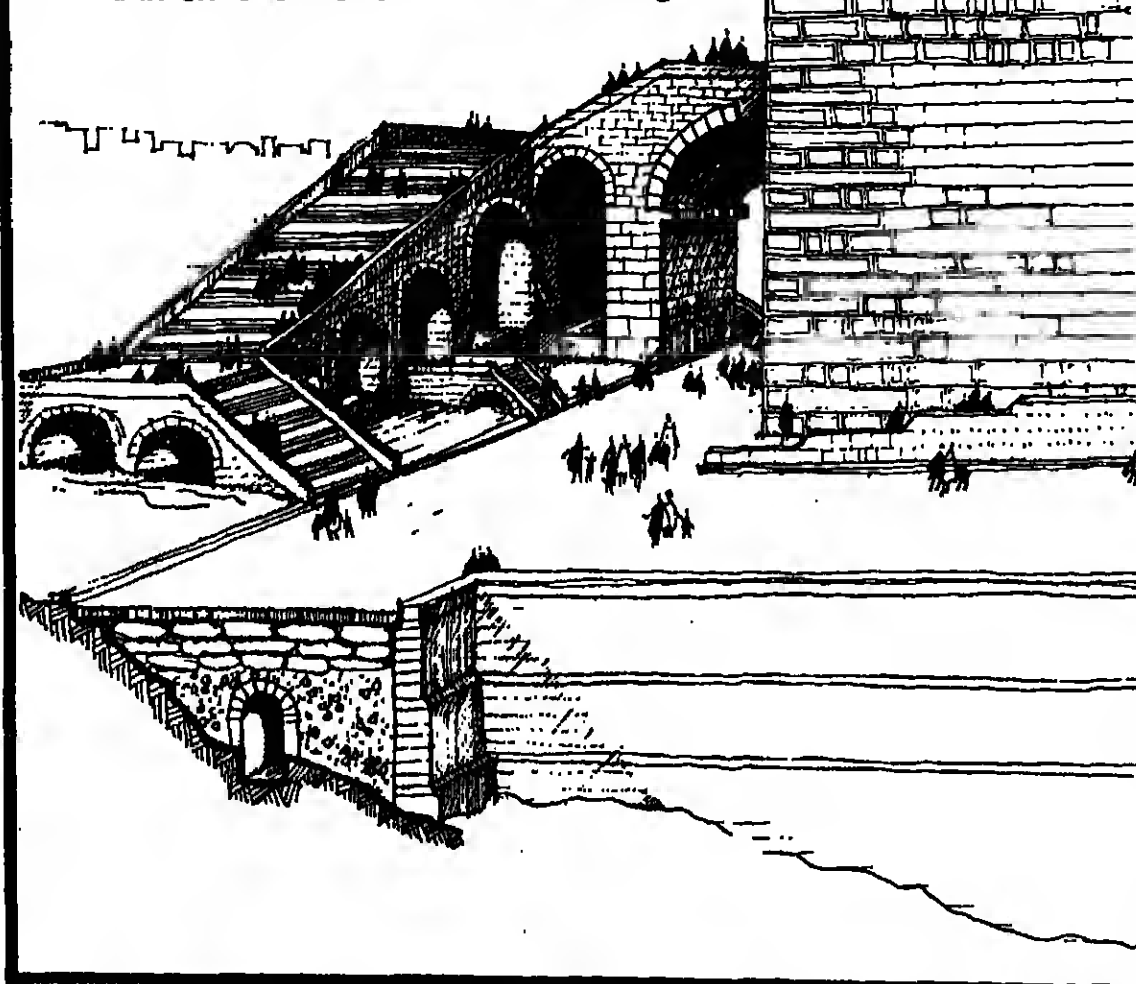
SHOULD JOSEPHUS' first work, *The Jewish War*, be considered a comprehensive study of the war of the Jews against the Romans? Or is it, rather, a work devoted mainly to Jerusalem as the focal point of Jewish life and to the description of its growth and flowering, and then of the suffering, the siege and the total destruction which befell it: all this by means of a shrewd and one-sided analysis of the causes which brought about the disaster? Moreover, is it likely that the first six "books" of the work are an historiographic unit covering the last 240 years of Jerusalem, while the seventh is a kind of appendix devoted to the results of the war and the events that occurred after the destruction of Jerusalem, including the tragic chapter of Masada?

The preamble to the work implies that the opening section, comprising the conquest of Jerusalem by Antiochus Epiphanes and the appearance of the Hasmonaean on the historical scene, is only an introduction to the account of the momentous events during the Hasmonaean and Herodian dynasties, and the period leading up to the Revolt. Jerusalem, it is fairly apparent, is central to Josephus' interest and personal experience. This is particularly striking in his detailed descriptions of the city and its fortifications, of the Temple (*War* V, 136-246), and especially of the siege and conquest by the Romans.

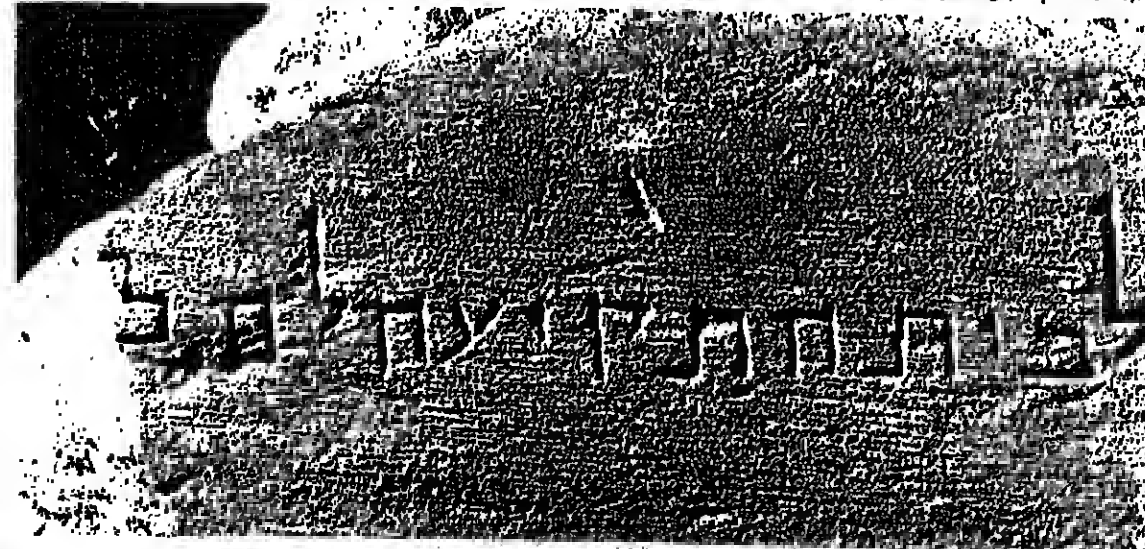
No less instructive is the fact that the sixth book concludes with a succinct summary of the history of Jerusalem. This begins with Melchizedek ("Righteous King") described as a remarkable figure "who, as his name is, so is he," who built the sanctuary in Jerusalem and worshipped God there, and ends with the destruction of the Second

Light on Josephus

Archeological discoveries south and southwest of the Temple Mount have proved the accuracy of Josephus Flavius, says BENJAMIN MAZAR. But they have also revealed contradictions and intentional deviations in his writings.



(Above) The southwestern corner of the Temple Mount and the stairway that led to the gate of the Royal Stoa during the Herodian dynasty. (Below) Inscription discovered near the mausoleum reads: 'To the house of trumpeting (to proclaim)'



Temple by the Romans. The summary spans, according to Josephus' chronology, 2,177 years.

What is surprising here is the glorification of Melchizedek, who is presented as the first to erect the temple in Jerusalem, and the omission of Solomon's role in building the Temple on Mt. Moriah, as well as the detailed chronology which Josephus was at pains to construct.

Most instructive is the last paragraph of this "book": "But neither its antiquity, nor its vast wealth, nor its people dispersed through the whole habitable world, nor yet the great glory of its religious rites, could avert its ruin. Thus ended the siege of Jerusalem." (*War* VI, 435-445).

Can we assume that these were the concluding words of the original

work? True, Josephus, who was endowed with great literary and historical talent, knew how to incorporate in his books many important matters relating to his country and to the Diaspora. We can understand his special interest in the war in Galilee, as this episode touched him directly and he had to defend himself against the accusations of his opponents. However, perhaps

the elevation of Jerusalem to such unique greatness should be regarded as a clue to a basic quality in Josephus' personality and literary work, and even as a reason for his decision to devote a book to the history of the Jewish War against the Romans.

AT THE SAME time, the sheer extent of Josephus' familiarity with Jerusalem revealed in both *War* and *Antiquities* is surprising. It is apparent in his intimate knowledge of the city's quarters, fortifications, palaces, markets and water systems, and of course of the Temple precinct, as well as of all the strata of its society, its public figures, and especially the city's history. Josephus collected his source material from books and documents, from oral traditions and *midrashim*, and added to these his personal knowledge and experiences. Undoubtedly, from his boyhood, he had access to the counsel of the Temple priests and the sages and elders of Jerusalem.

Josephus' detailed descriptions of the city, as well as his incidental references to it, are now undergoing a close critical examination in relation to the archaeological excavations carried out near the Temple Mount, in the Upper City and in other areas. The results achieved so far show that on the whole Josephus' information should be considered trustworthy, though in several cases contradictions, omissions and even intentional deviations can be found.

His accuracy was evident in our excavations south and southwest of the Temple Mount, which revealed a reasonably clear picture of the layout and character of this area during the rule of the Herodian dynasty. Josephus' descriptions of the Tyropoeon valley and the main street running along it, the lowering supporting walls of the Temple Mount, the location of the four gates in the Western Wall and the approach to them, have all been proved correct.

The same is true of the stairway carried on "Robinson's Arch," which led to the southernmost gate in the Western Wall — that is, the gate of the Royal Stoa. His description of this edifice in the southern part of the Temple precinct as "a structure more noteworthy than any under the sun" (*Ant.* XV, 411-416) was illuminated by our limited archaeological survey in that area. The place above the Temple chambers where a priest proclaimed the approach of the Sabbath by a trumpet call (*War* IV, 582) was determined by the discovery of a large block of stone among the debris on the flagstone paving of the street near the southwest corner of the Temple Mount. This ashlar had a niche on the inner side and a carved Hebrew inscription reading: "To the house of trumpeting (to proclaim)." (*Ant.* XV, 411-416)

THE EXCAVATIONS in the Jewish Quarter of the Old City have contributed significantly to our understanding of Josephus' descriptions and sources concerning Jerusalem. This important undertaking, directed by Prof. Nahman Avigad, has revealed an impressive picture of the Upper City and its history. In addition, there have been more limited excavations in the Citadel, in the Armenian Quarter and on Mt. Zion, and of course, the extensive excavations in the City of David, directed by Dr. Yigal Shilo, which are still in progress.

First and foremost, it has been established with certainty that in the later part of the First Temple period

(18th-7th centuries BCE), an extensive quarter spread out on the western hill. This was the Mishne (Second Quarter) of the Bible (*Zeph.* 1:10; *2 Kings* 22:14), which was enclosed by a massive wall, probably joining up with the wall of the City of David. The line of the Mishne wall is substantially identical with the line of the later Hasmonaean wall, indicating that when the Hasmonaean came to erect a new residential quarter on the ruins of the Mishne, they not only followed the line of the earlier fortifications, but even incorporated in the new defensive system parts of those fortifications, which had lain in ruins since the quarter was destroyed by the Babylonians in 586 BCE. Thus, in the northern section of the Hasmonaean wall, a tower was built against the west face, another dating from the end of the First Temple period, which was found preserved up to a height of eight metres — something Avigad rightly terms "most remarkable."

We can also assume that the Hasmonaean built their palace in the northeastern part of the Upper City, in an area adjoining the city wall. This palace has not yet been uncovered, but it probably stood on the site of the palace of the later Davidic kings and included in its precinct the "great house" built by Jehoiakim (*Jer.* 22:13-14).

Nearby was the house of the prophetess Huldah and her husband Shalum, keeper of the wardrobe (surely the wardrobe in the king's house, *2 Kings* 22:14, *2 Chron.* 34:22). These ambitious building projects may well have been connected with the wish to restore the city to its former glory and to renew the Jewish monarchy, with Jerusalem as its chief city.

I SHALL ONLY touch on the complex problems concerning the history of the Upper City arising from Josephus' descriptions (*War* V, 137-138; *Ant.* VII, 161 ff.), which do not lack discrepancies and corrupt passages. I have no doubt that there were differences of opinion in the sources available to Josephus, but it is possible that a tradition current in Jerusalem placed the "stronghold of Zion" (*2 Sam.* 5:7) in the Lower City and identified it with the Akra, the name he uses to designate the hill south of the Temple Mount. However, at the same time he seems to agree with the theory that there was already a fort (*Jurist*) in the Upper City in David's time, and that it was he who linked it up with the Akra so as to form one whole, enclosed it with a wall, and called it after himself the "City of David." Obviously, Josephus is referring to the first wall, which he believes to be the earliest of the city walls erected by David, Solomon and their successors (*War* V, 143).

In any case, Josephus was acquainted with the Jerusalem tradition about the massive wall that encircled the Upper City, the Mishne, during the Judean monarchy. Excavations have shown that this was probably first built in the late 8th century, perhaps by Hezekiah before Sennacherib's campaign. However, in the days of the Second Temple, it was customary, and rightly so, to attribute it to the House of David, and even, by extension, to David himself.

Thus it was possible to include in the Song of Degrees attributed to David the following words: "Our feet have been standing within your gates, O Jerusalem! Jerusalem built as a city which is bound firmly together" (*Psa.* 122:2-3).

Translated by Inna Pomerantz

FRIDAY, MARCH 25, 1983

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Israel Theatres

The Cameri Theatre
GOOD
 Tomorrow, Mar. 28, Camori Aud.
NOISE OFF — comedy
 "I laughed uproariously"
 Sun., Mar. 27, sold out
 Tue., Mar. 29, Wed., Mar. 30
 Thur., Mar. 31, 8.30 p.m.

Habima
BRURIA
 Thur., Mar. 31, 8.30 p.m.
SHOP — 9.30 p.m.
 Tomorrow, Mar. 28, Tue., Mar. 29
 Wed., Mar. 30, English translation
TROJAN WOMEN
 Tomorrow, Mar. 28, Sun., Mar. 27
 Tue., Mar. 28, Wed., Mar. 30

Backwater activist

David Levy's official entry into politics was as the first Herut member of the Beit She'an Local Council. In the third extract from his recently published biography, the deputy prime minister tells ARYE AVNERI of the trick he used to break Mapai's long-standing control of the council.



(Above left) Levy hosts Golda Meir during her visit to Beit She'an. (Right) Levy addresses a council meeting in Beit She'an. (Top) Head of Beit She'an Herut branch addresses a meeting attended by Begin. At his right is Ya'acov Mahluf.

There was much stronger. The NRP was interested in maintaining good relations with Mapai, and not disturbing the idyll of their national coalition. They weren't particularly interested in what was good for Beit She'an, but in what was good for the party. Mahluf told them, 'Look, you people don't know what's happening. If I go back to Beit She'an without a signed coalition agreement, there's going to be blood spilled...' They too signed because they had no choice.

"We went back to Beit She'an and the representatives of Mapai were waiting for me, sure that I would form a coalition with them. But I already had a signed, ratified coalition agreement in my briefcase. They were stunned. They had been doing exactly this kind of maneuvering for years, but they weren't used to anyone else doing the same thing. 'But it had happened, and we elected a chairman. I became his deputy, and we went to work.'"

Levy left his job to devote himself full time to his duties as deputy chairman of the council. The pay was less than what he had been earning as a construction worker, but it was enough to support the family. The main thing was that after all the years of unemployment and despair, he felt that he was at last accomplishing something.

Beit She'an was in the doldrums, because of unemployment, many people had left the town and only about 10,000 remained. A large number of these were aged welfare cases. The housing situation was desperate. The largest flats — and there were only few of them — were 64 sq.m. Most were far smaller, and

of apathy, neglect and depression started to move. Levy was behind every move. Nothing was too insignificant for him. He took care of everything, from water being cut off or a hole in the street right up to sending delegations to Jerusalem to lobby.

It was at this time that Levy laid down a guide-line for himself from which he has never swerved. That was that one must put a stop to the use of family influence. In the development towns, where the clan, or *hamula* reigned, it was customary for the voters to go to the polls clutching the ballot the head of the *hamula* had given them. It was clear that the payment for this service by the various parties was the distribution of favours, both before and after the elections.

Levy, who had seen quite enough of this system over the years, was adamant on the subject. His brother-in-law says that "it was absolutely taboo to mention personal problems when David was around." Levy's eldest daughter, who lives in a tiny, old flat in Tiberias with her policeman husband, says that while her father was minister of housing, the neighbours couldn't believe that he didn't "do something about getting you a better place to live."

Levy attributes this firmness to his mother's influence. She felt as he did about the use of family influence, and never allowed any of the family even to suggest that he use his position to help them.

LEVY WAS ABLE to do a lot in Beit She'an, but he soon saw that his town was a small organism in the larger organism that is the nation. It did not seem possible at that time that he would be able to attain any political position outside of the town, but he was, in the near future, to be instrumental in the setting up of a "blue and white" faction within the Histadrut.

The Histadrut had been founded in 1920 as a general federation of labour. In 1934, because of the serious discrimination against workers on party lines, Jabotinsky's Revisionist Party established its own National Labourers' Federation.

After the founding of the state, a massive immigration began and the new immigrants automatically became members of the monolithic Histadrut. Not because they had any knowledge of labour matters, nor did they necessarily support the political aims of the organization. They were simply given their membership card along with their identity card, and they never queried it.

The situation was absurd. There were hundreds of thousands of members of the Histadrut who, because their political opinions were not those of the majority, had no representation in it. The obvious answer was for the National Labourers' Federation to merge with the Histadrut, setting up its own faction inside the organization. Many old-time Revisionists were opposed to this. Menachem Begin, the leader of Herut, was in favour, but even so the proposal was defeated twice before. In 1936, it received a majority vote in the party.

The merger was effected, and MK Aryeh Ben-Eliezer, one of the stalwarts of Herut, was the man who guided it through its early stages. It was at that time that Ben-Eliezer first met David Levy. He quickly perceived that here was a young man with potential.

Excerpt from David Levy, by Arye Avneri, by arrangement with the author and Revivim Publishers, Tel Aviv. Translated by D'vora Ben-Shani.

"TELLING someone 'You play like a competition winner' is a put-down," says Gayle Martin, who grew up in Houston and now lives in New York. "It means you're technically great — you play all the right notes — but so what?"

Which, apparently, is not to say that competition winners can't be impressive concert pianists, only that competitions stress what is measurable, and what makes a concert great is the immeasurable.

Then why compete? If you win, "it's a step in a career, an opportunity to have a manager. A prize guarantees concerts, exposure, getting a foot in the door."

Dan Atanasiu, of Bucharest, agrees. "It's not great to be a competition player, but it's necessary."

Gayle and Dan are among the 33 participants in the fourth Arthur Rubinstein International Piano Master Competition, which started on Sunday morning in Tel Aviv, and continues through April 7. We talked on Monday night in one of the rooms of the Ramat Aviv Hotel, where the competitors from abroad are staying.

Gayle hadn't yet played in the first round of the competition. Since no one wants to go first, the order of playing is determined by lottery. On Saturday night, Dan was the first to put his hand in the box, and he drew the unlucky number one.

"I wasn't afraid of playing first, but I know the judges give low points to the first five or six people. They keep waiting for..." A flourish of the hands translates as "some musical miracle."

"The level isn't established at the beginning," says Gayle.

She is 30 and has been playing since the age of six. She was in one previous major international competition — the Tchaikovsky Competition in Moscow, in 1978, where she was the top American. "It lasted forever [four weeks] because there were 78 people and everyone played everything," she says.

She can't imagine how the jurors coped with the sheer quantity. "A smaller competition is easier for the jury, but as it is, in this one, they have to hear 33 hours of music in the first four and a half days."

Dan, 27, has been playing since he was five, and is an old hand at competitions. He's been in 11 of them in the last nine years, and won prizes in 10. He was a semi-finalist at the Chopin Competition in Warsaw.

HOW DOES the Rubinstein competition rank among the others? Gayle says it is one of the major ones.

What makes it "major" is Rubinstein's name in part, and Dan says, some of the great judges in the first two competitions. Particularly impressive was the name of Arturo Benedetti Michelangeli of Italy, who was a judge in the first competition. Rubinstein himself judged in the first and second competitions, 1974 and 1977.

Does the fact that the maestro has recently died detract from the level of the competition? "That remains to be seen," says Gayle.

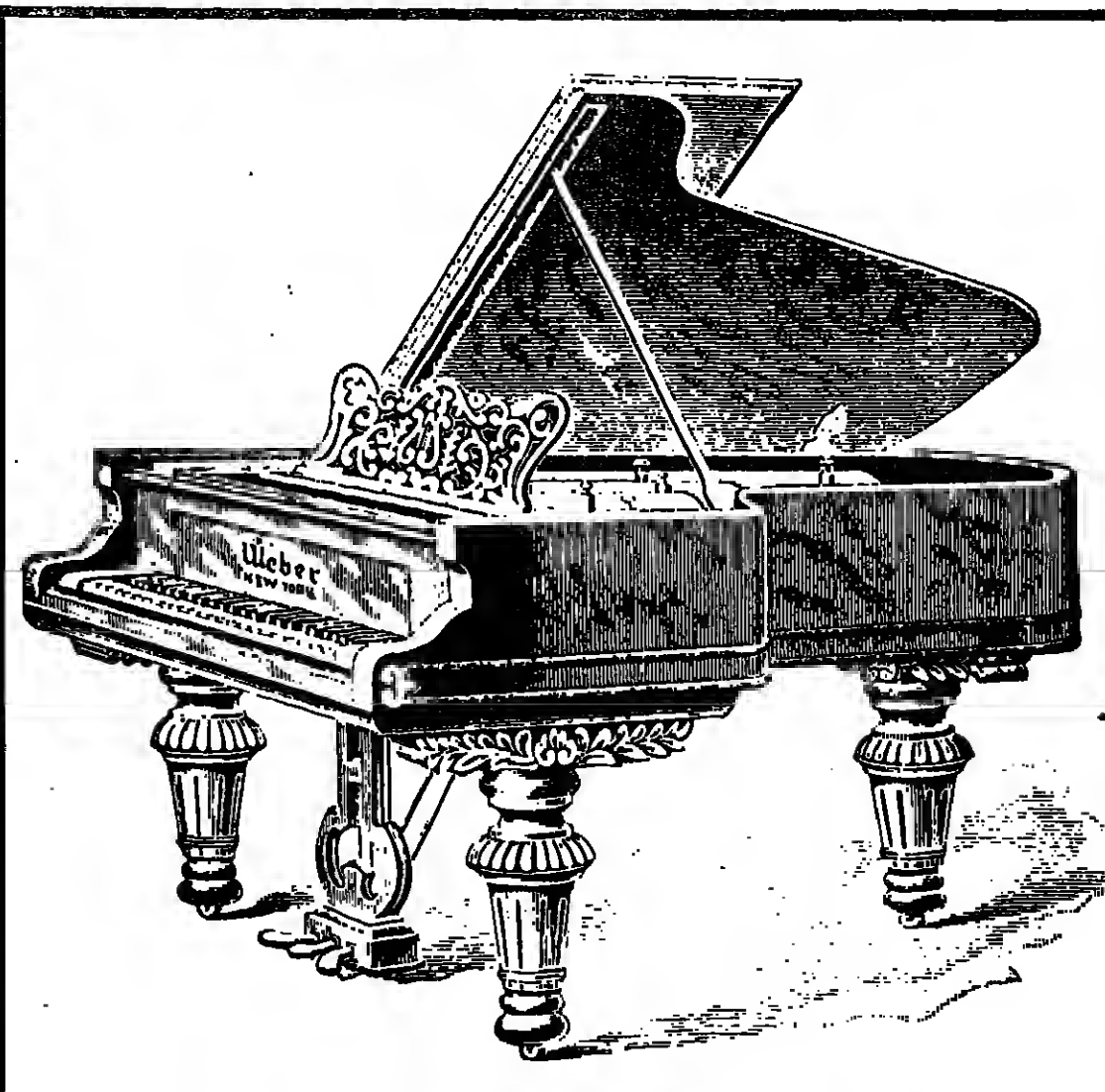
Dan had heard the other competitors who played on the first two days, and said he didn't feel they were up to the "very high level" he'd been expecting.

They both seemed pleased with the organization of the competition — the hotel, the meals, and most important, good conditions for practicing.

"One of the things that attracted me was the repertoire," says Gayle.

Playing for prizes

Thirty-three young musicians are gathered in Tel Aviv for the triennial Arthur Rubinstein International Piano Master Competition. MARSHA POMERANTZ talked to two of them this week.



"There's a Mozart sonata that is beautiful and not usually played, a Debussy prelude, Prokofiev's *Sugestian Diabolique*." The repertoire is specific for the first stage, and allows more leeway in the following stages.

In the Rubinstein competition there is always one required piece by an Israeli, this time by Ami Ma'ayani. The scores were mailed out to all participants in December, but Dan's postman never brought his. He made an urgent phone call to Tel Aviv in February, and finally got the score through diplomatic channels.

Do the Israeli participants have an advantage, then?

"That's like saying that Gernans have an advantage with Beethoven," says Gayle. Major competitions often require a native commissioned work.

But what about the time for preparation? "That varies," she says. "Some people swallow a piece whole in two days, and others take weeks. In the final analysis, it's how you do it and what you have to say."

One of Gayle's favourite pieces in the repertoire is Schubert's *G-flat Major Impromptu*. As a child she went to a concert by Rubinstein, which he opened with that piece. And she had it played at her wedding two years ago.



Competitors Gayle Martin and Dan Atanasiu: 'getting a foot in the door.'



She remembers meeting Rubinstein after the concert. "He shook my hand — I was a tall 12-year-old — and he picked up my nine-year-old sister and hugged her. I was terribly jealous." Now, she says, she's sorry she won't have "the honour of Rubinstein's hearing me play."

DAN WAS equally moved by what he called Rubinstein's "wonderful presence" in concert. How much of performance is presence? Both agreed that in competition it doesn't count for all that much, but that in concert there is an important element of personality. "It doesn't matter whether you wear a smoking jacket or a tuxedo," said Dan, "but you have to have something. You can't just..." Here his English quit again and he draped himself aggressively over an imaginary keyboard.

What do you actually think about when you're up there on stage during a competition?

"I think of what to do to please the audience," says Dan. "I play with the feeling that I'm in concert; I don't play for points."

Gayle adds: "If you start worrying about this one judge who doesn't like romantic style, and so you straighten up — you get into trouble. You have to play with what you are... and then you pray."

One of the contestants in the current competition responded so strongly to the audience's *bravos* that he defied the rules and played an encore — much to the consternation of some of the judges, who got up and left.

IS IT possible to get so carried away by the audience's response in a competition? "That sounds romantic," says Gayle. "It's exhilarating when they go crazy. It's the best — but you can't take it too seriously. If you play only for a response, the music gets corrupted."

Dan had some doubts about competition and audience's discrimination. "In Rumania, they like true music, not extravagance, birds in the sky, circuses." That kind of seriousness — accompanied by extensive public support — is characteristic of Eastern bloc countries.

He recalls a concert he gave in Leningrad once, where 800 people crammed into a hall with 500 seats. When he first walked on stage, only about 20 people clapped. He had to earn their esteem. After a long programme which included Liszt, Chopin, Prokofiev and Albin Berg, he had six encores.

The serious attitude towards music in the Soviet Union makes discrimination against Jews in the field even more appalling. "The Russians didn't allow Jews to participate in the last Tchaikovsky Competition, in 1982," Gayle says, "and the level wasn't so high. They can't go to conservatory and they can't emigrate. Vladimir Viardo, who won first prize in the Van Cliburn Competition, is sitting in Moscow, and is not allowed to play."

She says Jews did participate in the 1978 competition, which she was in, so the policy has apparently changed since then. "It's not only a loss to the musicians, it's a loss to the public."

THE CONVERSATION turned to the practical matter of what one does for a living. Dan says he's lucky. Most pianists in Rumania teach at the conservatory to make ends meet. But because of his competition achievements, he was appointed permanent soloist with the Bucharest Symphony Orchestra, and he doesn't have to teach.

In the West, to make a living from concerts only, says Gayle, you really have to be one of the best. Other musicians can play in orchestras, "but unfortunately we have no piano orchestras to play with."

Dan sees no difference in career prospects for men and women in Rumania, but Gayle says she knows of hardly any women in the U.S. who have made careers as pianists. She considers herself fortunate to have the support of her husband, who works on Wall Street and is willing to do the cooking.

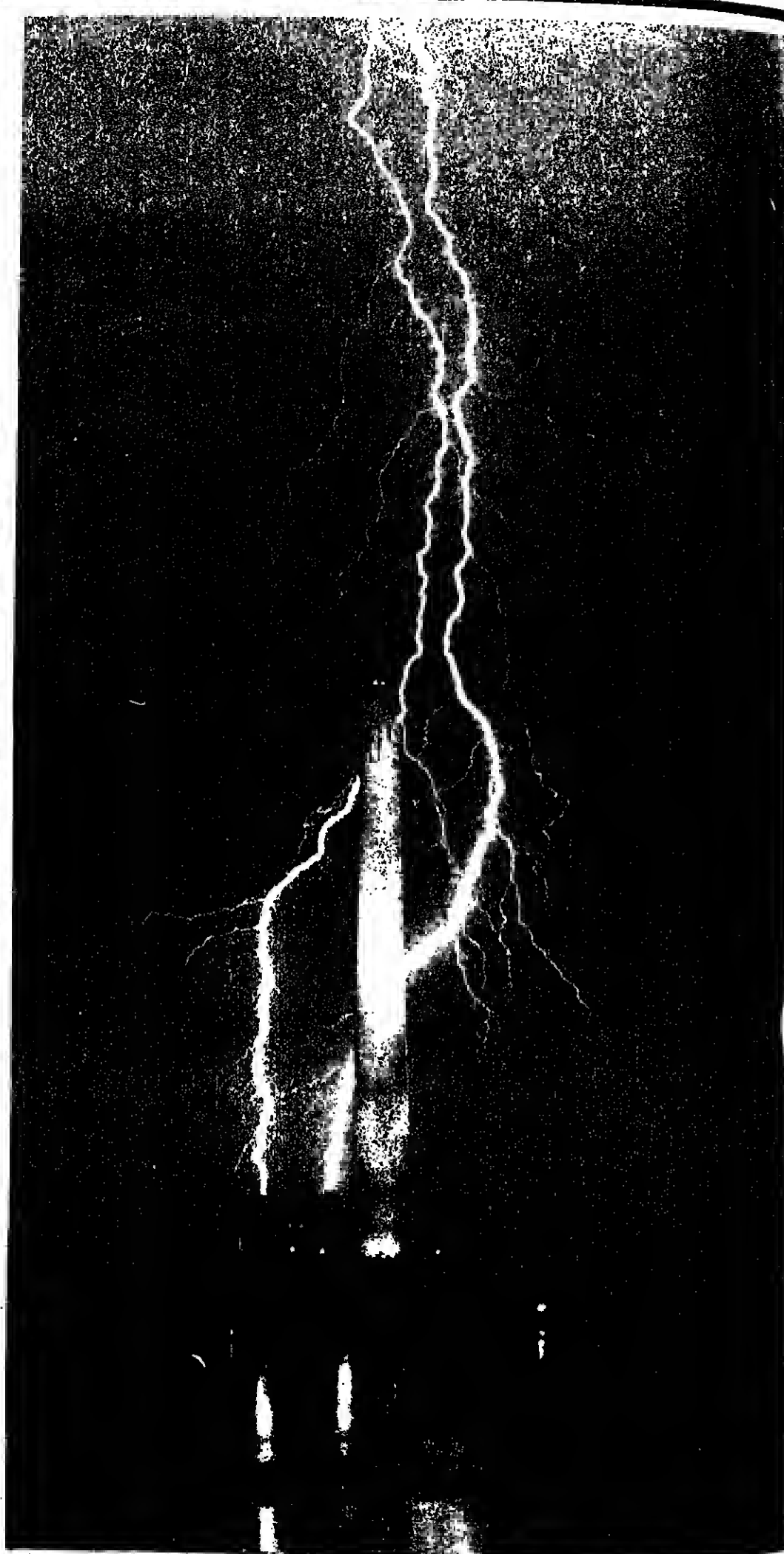
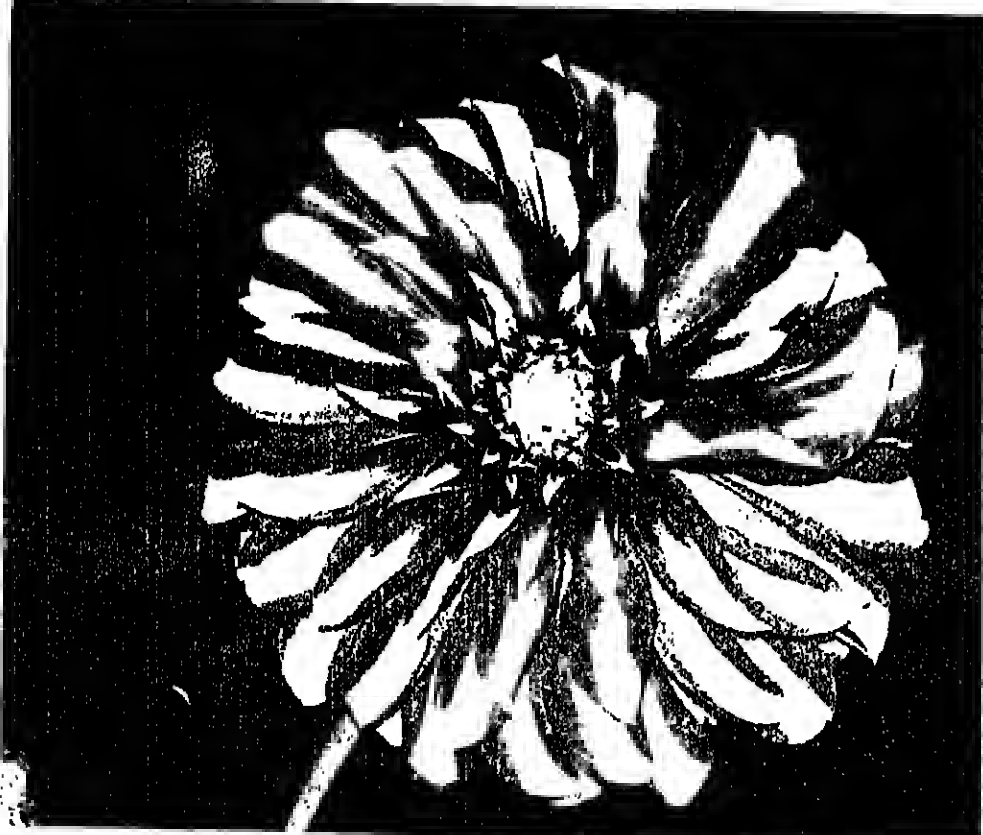
"My grandmother had an offer of a piano scholarship to Europe," she says, "but she had five kids instead. When I knew her she was playing church hymnals."

So a career as a pianist is hard to come by, and competitions are perhaps a necessary evil along the way. Some people have good careers and don't do well in competitions, and many good musicians don't enter competitions. But hoping for a career without these ordeals may be wishful thinking.

As Gayle puts it: "Everyone would like to be 12 years old and play everything and have Rubinstein for one godfather and Rostropovich for another, and Isaac Stern for an uncle, and the head of Columbia Management living next door. Oh yes; and to look like the ghost of Liszt." □



(Above) Catching a shark at Ras Mahammed. (Right) Lightning at the Washington Monument. (Below) A dahlia at the Halfa flower show, touring the Sinai wasteland.



Camera bug

An engineer by profession, Kenneth Fischer has a passion for photography. Here are some of the shots he's snapped in Israel, where he's lived for 14 years, and in his native U.S.

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

POST PULLOUT GUIDE

The Poster

ENTERTAINMENT

Jerusalem

ANIMATED FILMS — from Canada. (Tzavta, 38 King George, tomorrow at 7 and 9 p.m.)

APPLES OF GOLD — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (Laromne Hotel, tomorrow at 9:00 p.m.; King David Hotel, Sunday at 9:00 p.m.; Hilton, Little Theatre, Wednesday at 9:00 p.m.)

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed in English by Jeremy Hymn, Dawn Nudd, Isaac Wernick, directed by Michael Schneider. (Hilton, tonight at 9:30 p.m.; King David, tomorrow at 9:30 p.m.)

CLASSICAL GUITAR — With Yael Akron. (Zorba the Buddha, 9 Yael Salomon, Tuesday at 8 p.m.)

COOL JAZZ — Symptom Quartet. (Tzavta, tonight at 9:30)

EVENING OF FOLK Jonathan Licht. (Tzavta, Thursday at 9 p.m.)

FOLKSONG EVE — (Hans and Greiz, 44 Emek Refaim, Sunday, Tuesday and Wednesday at 8:30 p.m.)

GOLDEN GUITAR — Avner Struts plays classical, jazz and flamenco pieces. (Zorba the Buddha, tomorrow at 8:30 p.m., Wednesday at 8 p.m.)

ISRAEL FOLKLORE — Taste of Israel dancers, Pamela Tolman folkdancers. (International Cultural Centre for Youth, 12 Emek Refaim, tomorrow at 9 p.m.)

JAZZ — Fred Welgert, piano, Eric Heller, bass, Saul Gludstone, trumpet. (American Colony Hotel, Nabha Rd. Thursday at 9 p.m.; Kaly's Restaurant, 15 Rivlin, today from 2 to 5)

JAZZ — Roman Junzman, saxophone, Naim Pernekovitz, piano, Misha Markovitz, drums, Victor Poelrov, bass. (Pargod, 94 Bezalet, Wednesday at 9:30 p.m.)

SMILES WITHOUT WORDS — Pablo Ariel in a pantomime programme. (Karon, Liberty Bell Garden, tomorrow at 8:30 p.m.)

SONG EVE — Ark Sini, Odi Aleri and others sing songs of Naomi Shemer. (Jerusalem Theatre, Thursday at 9 p.m.)

SONG PARTY — Epi Netzer, Song Club of the Jerusalem Dance Company, Jerusalem Choir. (Beit Ha'am, tomorrow at 8:30)

YERUSHALMI — Jewish Fusion music. (Herod Centre, 10 Strauss, tomorrow at 9 p.m.)

YIDDISH AND HEBREW FOLK SINGING — With Danny Zif. (Plaza Hotel, Sunday at 9 p.m.)

Tel Aviv area
AGURA — Latin-American music. (Moadon Shabbat, Dizengoff Centre, tomorrow at midnight)

THE BEST OF SHALOM ALEICHEM — Details as for Jerusalem (Hilton, Thursday at 8:30 p.m.)

COUNTRY MUSIC — With Steve Taylor. (Moadon Shabbat, Tuesday at midnight)

DANI LITANY — "Warm Relations." (Beit Lessin, tonight)

HAVA ALBERSTEIN — (Tzavta, Thursday at 8:30 p.m.)

JAZZ — The Meislin Band. (Moadon Shabbat, Thursday at midnight)

JAZZ — Nigun Performers, Jitta, Haimin, 8 Mazal Dagim, Sunday at 10:30 p.m.)

NEW YORK, NEW YORK — Evergreens from the Sixties with Sandra Johnson and Liz Hughes. (Beit Lessin, tomorrow at 8 p.m.)

ONE-TIME ACT — Shlomo Bar Aba, Gidi Giv, Shlomo Yadev, Moni Moshonov, Yoni Rechter. (Tzavta, tonight at midnight, Tuesday at 8:30 p.m. and 10:30 p.m.; Beit Hehaya, Wednesday at 9 p.m.)

PLAYFUL BUNNY — Rivka Michaeli. (Astoria Hotel, Thursday)

REGGAE — Tony Ray & band. (Moadon Shabbat, tonight at midnight)

ROCK 'N ROLL — Libby & The Flash. (Moadon Shabbat, Tuesday at midnight). With "Speedy" (Moadon Shabbat, Wednesday at midnight)

SHALOM HANOCH — (Tzavta, tomorrow at 8:30 and 10:30 p.m.)

SOUTH AMERICAN STYLE CARNIVAL — Food and dancing. (Astoria Hotel, tomorrow at 8 p.m.)

TONIGHT SHOW — Presented by Barry Lungford. Evening of international entertainment and interesting interviews. Special guest, Leonard Graves. (Hilton, tomorrow at 8:30 p.m.)

Halfa
MUSIC LOVERS' HOUR — Sponsored by the Halfa Youth Symphony Orchestra. Shelli Davis, clarinet, and Alcho Davis, trombone, play Romantic music. (Beit Hatzmoret, 21 Hagunim, tomorrow at 7 p.m.)

HAGASHASH FESTIVAL — (Auditorium, tomorrow at 9:30 p.m.)

Other towns

HAGASHASH FESTIVAL — (Nahariya, Hod, tonight at 9; Kiryat Shmona, Wednesday and Thursday at 9 p.m.)

HAVA ALBERSTEIN — (Mitze Shalom, tonight at 10; Kiryat Shmona, tomorrow at 9 p.m.; Tuesday at 8:30 p.m.)

ONE-TIME ACT — (Avihail, Beit Hagudim, tomorrow at 9 p.m.; Ayelet Hahuhar, Thursday at 9 p.m.)

SHALOM HANOCH — (Kiryat Haim, tonight at 10)

FOR CHILDREN AND YOUTH

Jerusalem

COOKING SMELLS — Karon Theatre production. For ages 8 and up. (Karon, Liberty Bell Garden, Thursday at 11 a.m. and 4 p.m.)

MAZMUT — A STORY IS BORN — Musical by the Jerusalem Orana Workshop. (Jerusalem Theatre, today at 10)

THE JERUSALEM BIBLICAL ZOO — Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday and Wednesday at 2:00 p.m.)

NAUGHTY FLIC — Karon Theatre production. For ages 4 and up. (Karon, Liberty Bell Garden, today at 2; Wednesday at 11 a.m. and 4 p.m.)

PUNCH & JUDY — Karon Theatre production. For ages 4 and up. (Sonesta Hotel, Wednesday at 11 a.m.)

SIMPLE PEOPLE — Karon Theatre production for ages 4 and up. (Karon, Liberty Bell Garden, Sunday at 11 a.m. and 4 p.m.)

Tel Aviv area

CLASSICAL AND LIGHT — Concert with explanations by Amos Meier. (Jaffa, Hasmita, 8 Mazal Dagim, tomorrow at 4 p.m.)

JUNGLE BOOK — (Beit Lessin, tomorrow at 11:30 p.m.)

THE MAGICIAN BROTHERS — By Yevgen Schwartz. For ages 5-10. (Nohmani, Wednesday and Thursday at 4:30 p.m.)

PLANTOR THE SPACE MAN — Musical by Ephraim Sidon. (Beit Hehaya, Wednesday at 11 a.m. and 4 p.m.)

PRETTY BUTTERFLY — Programme of

songs and games. (Jaffa, Hasmita, tomorrow, Wednesday and Thursday at 5 p.m.)

SONGS, PANTOMIME, CLOWNS... — (Hosimtu, tomorrow at 11:30 a.m.)

A STAR IN THE CLOUDS — By Beney Perot. For grades 1-6. (Tzavta, 30 Ibn Gvirol, Sunday and Tuesday at 11 a.m.)

WHO'S AFRAID OF HOSPITAL? — By the Theatre for Children and Youth. For grades 1-4. (Tzavta, Thursday at 11 a.m.)

Halfa
JOURNEYS — Karon Theatre production. (Halfa Museum, Thursday at 11 a.m. and 4 p.m.)

PLANTOR THE SPACE MAN — (Auditorium, Thursday)

THEATRE

All programmes are in Hebrew unless otherwise stated.

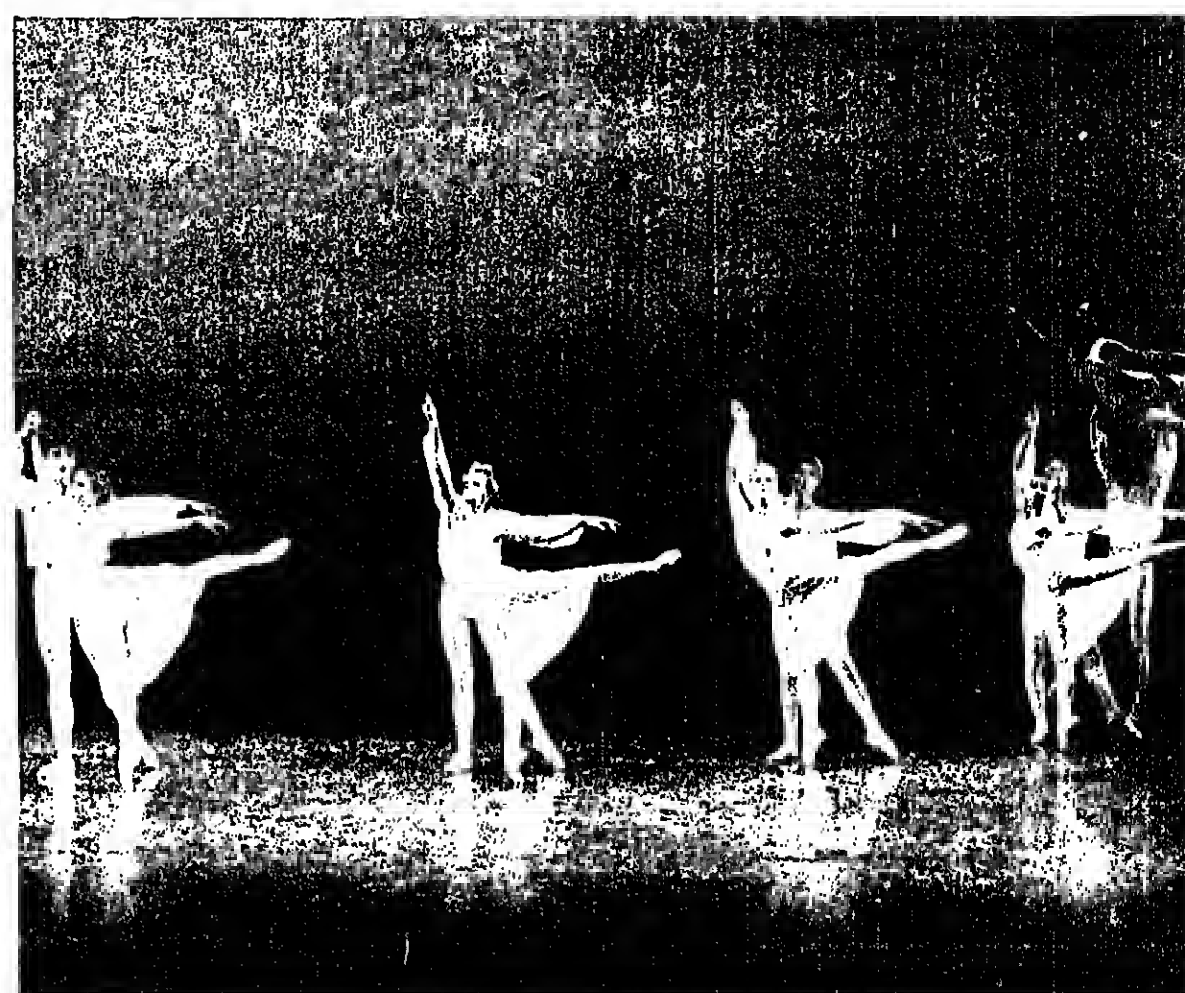
Jerusalem

GREAT AND SMALL — Cameri production. Directed by Ilan Ronen. (Beit Ha'am, Thursday at 8:30 p.m.)

LIKE A BULLFIGHT IN THE HEAD — By Miriam Kefi. Directed by Tom Levy. (Pargod, 94 Bezalet, tonight at 9:30)

THE MEGILLA — Yiddish Musical by Yizik Manger. Hebrew by Haim Hefer. Produced by the Yavud Theatre. (Jerusalem Theatre, Tuesday at 9 p.m.)

THE PACKERS — A light comedy by Haim Levin. A Cameri Theatre production. (Jerusalem Theatre, tomorrow)



Members of the Israel Ballet in a scene from Dvorak Variations, choreographed by Berta Yanpolsky.

MUSIC

All programmes start at 8:30 p.m. unless otherwise stated.

Jerusalem

JERUSALEM FLUTE ENSEMBLE — Renaissance, Baroque and 20th century music. (Tzavta, 38 King George, tomorrow at 11:11 a.m.)

ISRAEL PHILHARMONIC ORCHESTRA — Helmuth Rilling, conductor, Oeschinger Kantorei, Choir of Stuttgart. Dvorak: Sibelius: Mater, op. 58. (Binyoni Ha'ama, Sunday)

ISRAEL SINFONETTA — Karsten Andersen (Norway), Uta Wiesel, cello. Works by Handel, Tal, Dvorak, Grieg. (YMCA, Sunday)

CHURCH CONCERT — Eli Freud, organ and harpsichord, Gershon Braun, viola da gamba, play Bach, Brahms and others. (International Evangelical Church, 55 Hanev'im, tomorrow)

PIANO RECITAL — Heidi Kommerell plays works by Mozart, Schumann and Brahms. (Kham, Tuesday)

CONCERT WITH EXPLANATIONS — With instructors of the Old Music Workshop. (Jerusalem Music Centre, Vamin Mahe, Thursday)

CHURCH CONCERT — Kantorei Siglitz, Berle, Rubin Academy Choir. Bach: Camata;

Huydn: Murrinzel: Messc. (Redeemer's Church, Tuesday at 8 p.m.)

Tel Aviv area

HUMOUR IN MUSIC — Opera singers Mendel Ben-Shahar and Rosalie Salzman in a programme of Mozart, Rossini and others. (Jaffa, Hasmita, 8 Mazal Dagim, tonight at midnight)

ILIT SERIES — Olla Ron, soprano, Yair Klev, violin, Ruth Nence, piano. (Tzavta, 30 Ibn Gvirol, tomorrow at 11:11 a.m.)

ISRAEL PHILHARMONIC ORCHESTRA — Details as for Jerusalem. (Mann Auditorium, tomorrow, Tuesday, Wednesday). Works by Schuetz, Lecher, Bach and Brahms. (Mann Auditorium, Thursday)

FESTIVE CONCERT — Rubin Academy Choir and Orchestra, and the Steglitz Kantorei from Berlin. Works by Bach, Haydn and others. (Tel Aviv Museum, tomorrow)

CHURCH CONCERT — Eilat Neumark, harpsichord, Elisabeth Koloff, organ. Works by Krebs, Purcell, Handel, Bach. (Jaffa, Immanuel Church, Beer Hofman St., tomorrow)

FROM BAROQUE TO CLASSICAL — Musicians from the philharmonic orchestra of Holland and Italy. Works by Scarlatti, Mozart and others. (Tzavta, Sunday)

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THE PACKERS — A light comedy by Haim Levin. A Cameri Theatre production. (Jerusalem Theatre, tomorrow)

VIOLIN AND CELLO RECITAL — Menahem Breuer and Zvi Harel. (Tel Aviv Museum, Thursday)

Halfa

CAMERATA TRIO — Works by Sukman, S. Gironch, Debussy, Brahms. (Beit Harofe, tomorrow)

Other towns

KIBBUTZ CHAMBER ORCHESTRA — David Shullon, conductor. Works by Mozart, Ravel, Mahler and others. (Nitzanim, tonight, Ein Dor, Tuesday, Ein Ose (Festival), Wednesday)

DANCE

THE ISRAEL BALLET — Dvorak Variations (Yanpolsky); Opus 35 (Smetana); Mendelssohn Concerto (Yanpolsky). (Jerusalem, Binyoni Ha'ama, Tuesday at 9 p.m.)

KIBBUTZ DANCE COMPANY — Within the framework of the Ein Gev Festival. Works choreographed by Heda Oren, Jit Kylan, Yaelov Shafir. (Ein Gev, Thursday at 9 p.m.)

BATSHEVA DANCE COMPANY — Works choreographed by Ohad Naharin, Alice Dor-Cohen, Zehava Cohen. (Kibbutz Shafayim, Tuesday at 8:30 p.m.)

Tel Aviv area

ACTORS VS. AUDIENCE — By Peter Haeke. Directed by Faim Lederer. (Jaffa, Hasmita, 8 Mazal Dagim, Wednesday at 9:30 p.m.)

BRURIYA — Gabi Lev and Ruth Wier in a dramatization of Talmudic and Midrashic sources. (Hahlimuh, Thursday at 8:30 p.m.)

CHILDREN OF THE CITY — By Dan Almagor. Musical about the Yemenite community. (Beit Lessin, tomorrow and Thursday at 8:30 p.m.)

THE FALL — By Albert Camus. Translated, adapted by and starring Niki Nital. (Jaffa, Hasmita, tomorrow at 9:30 p.m.)

(Continued on page C)

Jerusalem Cinemas

No showings Mon. evening due to Pesah

CINEMA 1 בן יאן

Buses 18, 19, 24, Tel. 415067

Fri., March 25:
For Your Eyes Only 2.30

Sat., March 26:
Monty Python and The Holy Grail 7.30, 9.30

Sun., March 27:
The Lord of the Rings 6.30, 9

Tue., March 29:
Heavy Metal 7.30, 9.15

Wed., March 30:
Let It Be 9

Thur., March 31:
Love Story 9

Eden

2nd week

THE LONG WAY HOME

4, 7, 9

Edison

3rd week

L'AS DES AS

* JEAN PAUL BELMONDO 4, 7, 9

Habirah

NURIT II

Israel Museum

Sun., Wed., Thur., 11, 3.30

Mon., 11 a.m.

OLIVER

Kfir

Weekdays at 4

GOOD LUCK

Weekdays 6.45, 9

SIX WEEKS

Mitchell

7th week

* RICHARD GERE

* DEBRA WINGER

IT'S LIFT UP WHERE YOU BELONG

AN OFFICER AND A GENTLEMAN

Sat., 6.45, 9.15

6.30, 9

Orgil

3rd week

Wall Disney's

JUNGLE BOOK

4, 6, 8

Orion

2nd week

* AILEEN QUINN

Sat. 6.30, 9; Weekdays 4, 6.30, 9

in the big musical of the year

ANNIE

Orna

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MAD MAX

4, 7, 9

Ron

2nd week

THE NIGHT OF SAN LORENZO

Winner of Cannes Festival 1983

award 4, 7, 9

Semadar

3rd week

RETURN OF A SOLDIER

* JULIE CHRISTIE

* GLENDA JACKSON

* ANN MARGRET

* ALAN BATES

Sat. and weekdays 7, 9, 15

SMALL AUDITORIUM BINYENI HA'UMA

2nd wk

THE VERDICT

6.45, 9

Tel Aviv Cinemas

No film showings Mon. evening due to Pesah

Allenby

4th week

Tonight at 10, Sat. 6.30, 9.30

Weekdays 6, 9.30

THE GOOD, THE BAD AND THE UGLY

Ben Yehuda

4th week

Friday 10, 12.15; Saturday 7, 9.30

Weekdays 4.15, 7, 9.30

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Image Before My Eyes

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Sun., 5; Thur., 8.30

Cinema One

BLOOD BROTHERS

Tonight 10 only

Sat., 7.15, 9.30

Weekdays 4.30, 7.15, 9.30

Cinema Two

Closed for renovations

Deikel

4th week

Sat. and weekdays 7, 9.30

THE VERDICT

Nominated for 5 Academy awards

* CHARLOTTE RAMPLING

* JACK WARREN

* JAMES MASON

Sat. and weekdays 7, 9.30

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3rd week

L'AS DES AS

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Weekdays 4.30, 7.15, 9.30

GAT

7th week

Sat. 7, 9.30; weekdays 4.30, 7, 9.30

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TEMPEST

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CHEN 1

16th week

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Weekdays 2.30, 4.40, 7.10, 9.40

E.T.

THE EXTRA-TERRESTRIAL

Sat., Wed., Thur., 10.15 a.m.

12.15; PINOCCHIO

CHEN 2

Tonight 10.45, 12.15; E.T.

Sat. 11 a.m., 7.15, 9.35

Weekdays 2.30, 4.40, 7.10, 9.40

Walt Disney's

PINOCCHIO

Sat., Wed., Thur., 10.15 a.m.; E.T.

CHEN 3

4th week

Tonight 10, 12.15

Sat., 7.15, 9.35

Weekdays 4.30, 7.15, 9.35

Academy Award

nomination for the best screenplay of the year

ANNIE

* ALBERT FINNEY

* CAROL BURNETT

and AILEEN QUINN as Annie

Tonight 10; Saturday 7, 9.30

Weekdays 11 a.m., 4, 7, 9.30

ONLY

James Bond Festival

GOLDFINGER

Sat., 7.15, 9.30

Weekdays 4.30, 7.15, 9.30

PARIS

3rd week

GREGORY'S GIRL

Today 10 a.m., 12 noon

Sat., 7.15, 9.30

Weekdays 10, 12, 2, 4, 7.15, 9.30

PEER

2nd week

4.30, 7.15, 9.30

LONELY HEARTS

SHAHAF

3rd week

SIX WEEKS

* OUDY MOORE

* MARY TYLER MOORE

and introducing Katherine Healy

Tonight 9.45, 12; Sat., 7, 9.30

Weekdays 4.30, 7, 9.30

Sat., 11 a.m.

Weekdays 10.15, 12.15, 2.30; LOVE BUG

CHEN 4

4th week

A HARD DAY'S NIGHT

Tonight 10, 12.10; Sat., 7.20, 9.30

Weekdays 10.15 a.m., 12.15, 2.30

CHEN 5

4th week

MISSING

Tonight 9.50, 12.15 Sat., 7, 9.30

Weekdays 4.30, 7, 9.30

Sat., 11 a.m.

Weekdays 10.15, 12.15, 2.30; LOVE BUG

LIMOR

2nd week

* PETER GALLAGHER

* DARVIL HANNAH

* VALERIE QUENNESSEN

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Tonight 10, 12

Saturday 7.15, 9.30

Weekdays 4.30, 7.15, 9.30

Today 2.30

COAL MINER'S DAUGHTER

Sat. 11 a.m.

TOM THUMB

MAXIM

Sat., 7.15, 9.30

Weekdays 4.30, 7.15, 9.30

NURIT II

HOD

8th week

Tonight 10; Sat., 7.15, 9.30

Weekdays 4.30, 7.15, 9.30

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A Roger Andrieux film

L'AMOUR EN HERBE

* MICHEL GALABRI

* PASCAL MEYNIER

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Dizengoff Center

Tel. 288868

CLAIR DE FEMME

Tonight 10

Saturday 7.15, 9.30

Weekdays 4.30, 7.15, 9.30

LEV II

Dizengoff Center

Tel. 288868

13th week

NIGHT OF SAN LORENZO

Tonight 10, Sat., 7.15, 9.30

Weekdays 7.15, 9.30

MOGRABI

2nd week

Ske'll put a smile on your face!

ANNIE

* ALBERT FINNEY

* CAROL BURNETT

and AILEEN QUINN as Annie

Tonight 10; Saturday 7, 9.30

Weekdays 11 a.m., 4, 7, 9.30

ONLY

James Bond Festival

GOLDFINGER

Sat., 7.15, 9.30

Weekdays 4.30, 7.15, 9.30

PARIS

3rd week

GREGORY'S GIRL

Today 10 a.m., 12 noon

Sat., 7.15, 9.30

Weekdays 10, 12, 2, 4, 7.15, 9.30

PEER

2nd week

4.30, 7.15, 9.30

LONELY HEARTS

SHAHAF

3rd week

SIX WEEKS

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Lakeside festival

MUSIC & MUSICIANS
Yohanan Boehm

EIN GEV is not only famous for its fried fish, its scenic beauty and its heroic stand as a frontier post below Syrian guns for 19 years. It is also known for its Passover Festival, which this year celebrates its 40th anniversary.

It started modestly enough during World War II in the communal dining hall, and later moved into the spacious, mostly open festival hall. The initiative to turn it into a more ambitious festival came from Serge Koussevitzky, who immediately recognized the attraction of the venue and thought of creating something along the lines of the Tanglewood Summer Festival. The main problem was finding the means to implement the idea. And there was also the problem of infiltrators from across the border and trigger-happy Syrian soldiers.

It seemed that the best time of the year for this music festival was Passover, since it gets rather hot in summer, with temperatures hovering around 40°C, and in winter, when it rains, there is often flooding and roads are cut off. But even in spring, musicians and visitors sometimes got stuck when late rains overtook them. But the show always went on.

Miraculously, although cattle and dwellings were hit by Syrian guns, the large festival hall never got touched. The makeup of the audiences during the decades reflected prevailing conditions — at times, uniforms and guns were more in evidence than foreign accents and cameras.

With meagre funds at his disposal, Yacov Steinberger, the untiring festival manager (who was also a founding member of Kibbutz Ein-Ge), had to rely mostly on local orchestras and entertainment groups, supplemented by visiting artists or ensembles who happened to be touring the country. For years, the Israel Defence Forces contributed one evening, with the Army Band, the Air Force Band, and entertainment groups providing attractive and always popular programmes. Later, with the reorganization of the IDF and the cuts in manpower, these contributions were discontinued, to our regret. Lately, the Kibbutz Movement has come to the fore with its cultural organizations and taken over part of the week's programme with its presentations.

THIS YEAR, three of the six events will be presented by kibbutz groups. Opening night — Wednesday, March 30 — will see the Kibbutz Chamber Orchestra on the stage, with David Shalom conducting, and Arnan Wiesel (piano) and Aviva Wiesel (harp) as soloists. The programme will include works by Ravel, Pärt, Mahler, Mozart and Beethoven. The next evening (March 31) will see the Kibbutz Dance Company in action. The Sunday, April 3 programme is entitled "The Kibbutz in Song and Dance," with Rahel Gross as conductor; choreography by Gavri Levy, and performances by the Pina Hanev and the ensembles Yezre'el and Sha'ar Hanegev.

Other events in the festival in-

clude the American Ballet Comedie (April 1: see Dora Snowden's dance notes); the Israel Chamber Orchestra under Yoav Talmi (April 2) in works by Bach, Stamitz, Mozart and Haydn — with the famous flautist Anneke Nicolet as soloist; and the Gaechinger Kantorei, Stuttgart, conducted by Helmut Rilling, with music by Schütz, Lechner, Bach and Brahms (April 4).

All performances begin at 9 p.m. (according to the printed programme, but they are hardly ever on time). Tickets can be purchased at the agencies in the main cities as well as in Tiberias and Safad. Buses leave Tiberias at 8 p.m., and the romantic boat service will be available. The festival is sponsored by the Ministry of Education and Culture and the Ministry of Tourism.

THIS PAST WEEK has been most interesting one musically. First, there was an evening with Dr. Paul Sucher from Basel, with three works composed in our time (1936, 1938 and 1946), two of which must have been quite unknown to the majority of the audience — Bhuslav Martinu's Concerto for Two String Orchestras, Piano and Timpani, and Arthur Honegger's Fourth Symphony; Bortok's Music for Strings, Percussion & Celesta has already found its place on the more regular programmes.

Then came the Israel Sinfonietta under Mendi Rodan with an all-Schoenberg programme, quite a courageous undertaking considering our generally conservative audiences.

You might recall the scandal when the Israel Philharmonic Orchestra years back cancelled Schoenberg's Violin Concerto in the middle of a series out of fear that its subscribers would not renew their subscriptions (and replaced it with the safe Mendelssohn Concerto).

So Rodan's "audacity" must be commended. He has tried out an unusual programme previously. Recently, he presented Hannah Maron, the actress, reading Rainer Maria Rilke's "Cornet," with music by Telemann and Hindemith to illustrate the atmosphere and the mood of the poetry. The other item on this programme was Edith Sitwell's hilarious poems and William Walton's spirited and original music to "Facade." Pity there weren't more, and better publicized, performances of this event. His programme policy points to his stimulating attitude, which, together with the great technical and musical advances made by the ensemble, place the Sinfonietta in the forefront of this country's orchestral bodies.

Although "Beerheba" has been dropped from the orchestra's name, the city is still the base and the primary beneficiary of its musical presentations. Last Saturday, after the Schoenberg concert in Jerusalem, a surprise party was given at the Jerusalem Music Centre by the orchestra for its chief conductor and musical director to celebrate his 30 years as a conductor. Mendi Rodan spent most of that time in Israel, and we hope that he will be spared for many more decades. With the exception of our friend Igor Markevitch, who died a few days ago at 70, many famous conductors seem to be able to continue working in their 80s; Leopold Stokowski and Robert Stolz carried on until 95. So we hope that Rodan will be with us as a conductor and educator right up to the limit of human endurance. Happy anniversary!

Latin goulash

MATTER OF TASTE / Haim Shapiro

THERE ARE few things less easy to handle than a matza sandwich, and yet Passover is the ideal time for outings in Israel.

The children are out of school, many work-places close down, and the weather is usually clear and crisp, neither too cold nor too hot. A pity to sit down in a field full of spring flowers and take a packet of crumbs.

One solution to the problem of what to take on a Passover picnic is to make a *matza hrei*, cut it down the middle, and fill it with our favourite filling. The first time I saw this was on the Israel railway, where I was surprised to see that the man who sold snacks and sandwiches was plying his usual trade during the festival. His wares appeared a bit greasy, but that didn't seem to deter the many people who snapped them up.

Another solution is to go somewhere that has a restaurant open during Passover. One such is Hammat Gader, the famed hot springs at the southern tip of the Golan Heights. On a recent visit, after

swimming in the hot mineral pools, viewing the ancient Roman baths and looking at the alligators and crocodiles, I began to feel that slight rumble in the tummy that announces lunchtime.

FOLLOWING the signs bearing a knife and fork, we found ourselves at a pleasant stone structure with a timbered roof and a large terrace. Inside was a self-service restaurant with a *koshrut* certificate prominently displayed. The very pleasant and helpful staff assured me that the restaurant will be open during the holiday.

The food is served on disposable plastic plates, but the cutlery at least is metal.

Unfortunately, the first things one sees at the counter make the most negative impression. Packed into small plastic plates with a transparent plastic cover, they look both diminutive and unappetizing. In the interest of science, we nevertheless took a plate of cole slaw and another of cucumber and tomatoes.



Regarding the size, at least, the impression was a mistaken one, for the plates were far deeper than they seemed. As for the salads themselves, the cole slaw was good, if rather heavy on the mayonnaise. The cucumbers and tomatoes, on the other hand, had no dressing at all. If the restaurant feels, and perhaps justly so, that there are many who want their salad without

seasoning, it would perhaps be helpful to have a dressing on the side.

The main courses were generous. Knowing full well that there are many Israelis who will never eat anything made with chopped meat except at home, I chose the meatballs.

These were very tasty, and made more so by the fact that the woman behind the counter added a little of

the sauce from the adjacent chicken with olives. With the meatballs I had rice, which was excellent, and peas and carrots, which I am afraid had gone straight from the tin into the pot.

My companion tried the goulash. Perhaps it is even a mistake to call the dish goulash, for although it was made of pieces of meat, its seasoning had no relation to the Hungarian dish bearing the name. If anything, we decided that the flavour was distinctly South American. That in itself doesn't matter, but then why call it goulash?

I should hasten to add that this too was ample and, in fact, very tasty. With it, my companion had chips which were reasonable if not outstanding, and sweet corn, like the carrots and peas straight from the tin.

Having enjoyed our meal despite the shortcomings, we had coffee and cake, which were sold at a separate counter. The coffee was adequate and the cake to the liking of those who enjoy cake with thick sweet frosting.

The bill, including a bottle of local mineral water, came to IS590. In conclusion, I should say that although the restaurant at Hammat Gader is hardly one which one would go out of one's way to visit, one need not make a special effort to avoid it either. In any case, it is better than eating matza crumbs.

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The Garden of Eden
Just around the corner from the Central Bus Station, you will discover Shoshana's Restaurant and Outlets, run by Shoshana who happens to be an incredible cook. The kosher menu reflects a refined palate; happily, too, her Yemenite heritage is apparent. This first course is "Menzulim", the true Middle Eastern specialties that range from "kubeh" to "eigares". Shoshana's delights herself on second course offerings, such as pot roast or tongue cooked with plums. Fruit plays a large part in the menu: schnitzel with raisins, pineapple, apple and apricot. For those less concerned with fruit, a variety of vegetables, grilled meat or meat-filled blintzes are some of the excellent choices.

Order the stuffed dates for dessert. They are filled with walnuts, then soaked and covered in a honey and nutmeg sauce — a veritable taste of the Garden of Eden. In addition, Shoshana waits for all occasions. For a truly memorable family or business event, call Shoshana. Shoshana's Restaurant and Outlets, at 2 Mevot Street, is open Sunday to Thursday noon to 10 pm. For reservations, call (02) 534004.

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Mock service

CINEMA / Dan Fainaru

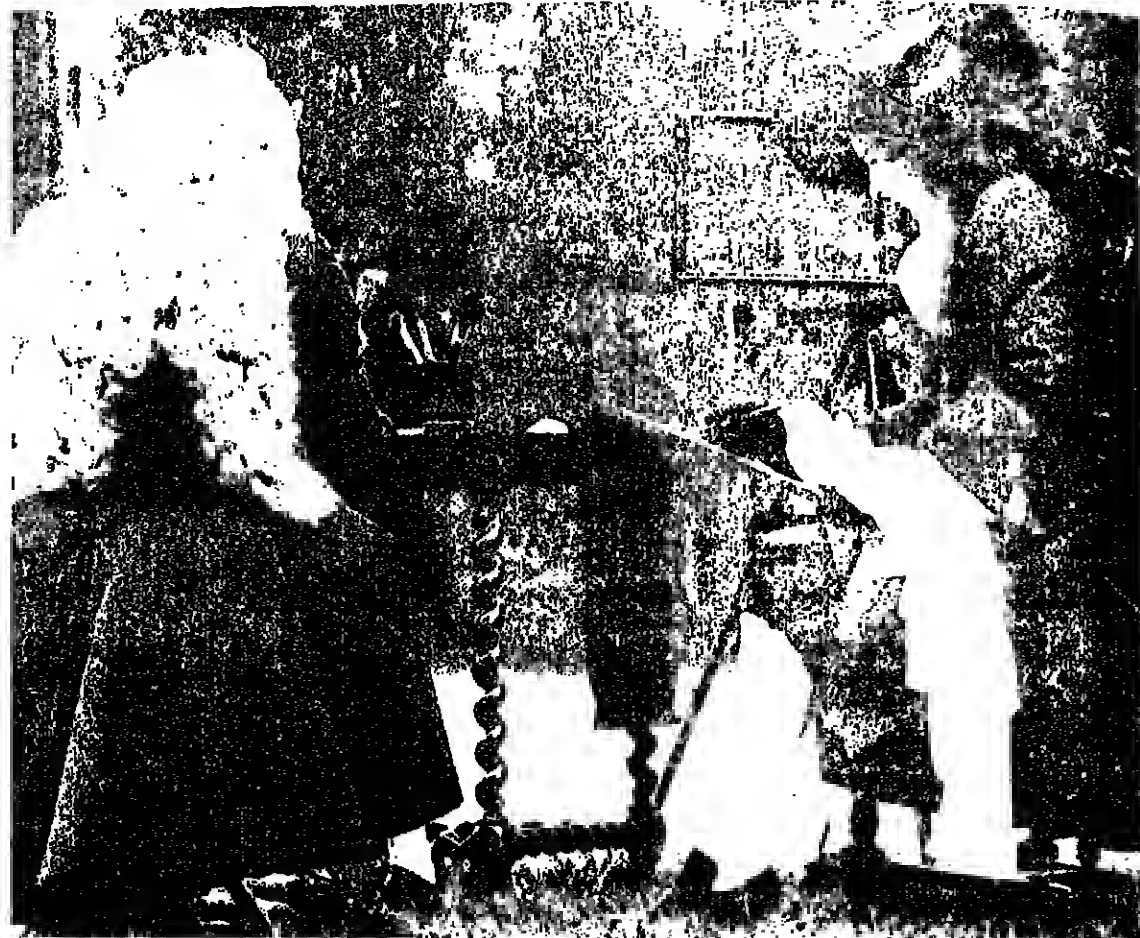
LET ME recommend *The Draughtsman's Contract* as one of the most exceptional movies shown here lately or to be seen soon. It is intelligent, innovative, visually stunning, smart and surprising. But it requires all your concentration, otherwise much of its richness will be lost on you. For rarely has there been a film to be enjoyed on so many different levels, and no one should be content with just the post-Elizabethan whodunit it appears to be.

This is the first "normal" product of British film director Peter Greenaway, who has been making movie experiments for many years now, but never anything that could be released commercially. The general tendency of the trade is to dismiss his kind of director as hopeless eggheads, suitable only for the film-club circuit. Thus in the past Greenaway was mainly financed by the British Film Institute. As a matter of fact, the BFI produced *The Draughtsman's Contract* as well and they were

amazed to find out that they had an unprecedented box-office hit, competing in London with the toughest American competition, not excluding *E.T.*

Now Greenaway seems to have proved that there is no better training for high quality filmmaking than a thorough knowledge of the medium's language, acquired in long and systematic research.

THE CONTRACT of the title is the agreement signed by Mr. Neville with Mrs. Herbert, the lady of the manor of Compton Anstey in Kent. The year is 1694. The draughtsman is an exceedingly talented but arrogant artist, and he demands an exorbitant price for his services, which he grants only after much pleading: not only a great deal of money and full board for the 12 days it is to take him to perform his task, but the complete submission of the whole household, including Mrs. Herbert, to his whims. All this in order to paint a dozen pictures of the manor, which Mrs. Herbert is to present



Anthony Higgins (right) as Neville in "The Draughtsman's Contract", written and directed by Peter Greenaway.

to her ill-disposed husband as a complimentary gift.

Mr. Neville takes pains to see that the contract is scrupulously respected. He sets a meticulous schedule for his painting, reordering every detail, however insignificant, however irrelevant to the final purpose of his task it may be.

He is as didactic in his other demands as he is with his art. Mrs. Herbert has to service him at least once a day, but he makes not the slightest sign of courtesy, let alone feeling, in return. He is more than uncivil not only to the members of the family, but to their neighbours and guests, his intention being to humiliate the smug, vainglorious, ignorant country gentry and force them to recognize their worthlessness. He insults them on every possible occasion, until they finally wreak violent vengeance on him and he is defeated on every front.

TAKEN AT its face value, this is a witty portrayal of the landowning bourgeoisie establishing itself as a predominant factor of Restoration England. Between the credit titles, Greenaway interposes huge close-ups of his characters, beautifully illuminated by candlelight in their elaborate clothes and ludicrously exaggerated wigs, gossiping, exchanging views on the state of the world, and displaying the

coarseness they regard as fashionable ("I used to pee like a horse and I still do," says one lady to another). It also establishes the social position of the woman in this society ("A man has to have a house, a garden, a horse and a wife, in that order") and hints at British xenophobia, on the one hand and the acceptance of every aspect of imported art as superior to that produced at home on the other. Most of all, he emphasizes the great talent of this class for employing every device and abandoning every semblance of morals, when profit and power is involved.

Into this background, Greenaway weaves a mystery, sneaked in through the drawings of Mr. Neville. Each one of them has a clue to offer, all the clues somehow hinting at the possible death of Mr. Herbert, who has gone away to Southampton, the place where a body might be found and the identity of the culprit. All of which is very reminiscent of the technique used by Antonioni in *Blow Up* combined with the dry wit of a Hitchcock.

There is also a clearly stated social element in the depiction of the plebeian artist who hits out at the rich and imagines that he is ruling the world through his art, only to find out, as the story unfolds, that he was not the instigator of events

but only a humble tool, used by others for their own ends.

BEYOND ALL this, Greenaway, himself an artist concerned with the materials of his art, continues the theoretical cinematic discourse of his experimental movies. *The Draughtsman's Contract* is, among many other things, a treatise on the nature of narration through images, on the importance of light and shadow to establish mood and character, on the construction of a frame and the meaning of perspective. But unlike his previous films, in which this was his main concern, here he adroitly conveys his message to the audience surreptitiously, while the draughtsman is explaining his techniques to the other characters.

The choice of one angle, in preference to another, becomes a pivotal question as the plot approaches its climax, and the difference between copying nature and interpreting it is discussed at large by the draughtsman, who not only has the accuracy of a camera in his drawings, but even uses a device very much like a camera viewer, with the frame divided into rectangles, to permit the highest fidelity to the original.

Greenaway's movie is also a challenge to its audience, which may only be realized when the movie is

over. For all through the ostensibly innocent narrative, hints and clues are spread judiciously, indicating that what one might consider an unexpected development has been carefully prepared by a question here, a remark there, a flitting shadow behind a closed window, an unrelated detail that spoils the perfect symmetry of the landscape. Anyone looking at this movie as one usually does, with every significant detail magnified and thrust before one's eyes television-style, will miss half the fun. In this case, I recommend a second viewing, if only to unscramble the signs thrown in one's path at every turning.

I HAVE NO intention of exploring here all the possible interpretations that would fit the film, because Greenaway himself has explained how many different things can be read into the same image, all of them possibly quite correct. When it was shown at the Berlin Festival, he quoted from the British press, which had read into it any number of meanings, from the crisis of British success to Mrs. Thatcher betraying her voters.

I will mention only one of my own interpretations. I found it amazingly similar to a relationship between a producer and a filmmaker, the producer being Mrs. Herbert, who orders the drawings and apparently

permits herself to be abused, and the draughtsman the director, imagining himself to be in control, only to discover that he is just an instrument and God help him when he is no longer needed by the despicable society he is making fun of.

Which only attests to the richness of *The Draughtsman's Contract*, enhanced by the luminous, enchanting and devilishly premeditated camerawork of Curtis Clark; the splendidly affectionate mockery of Purcell in the music of Michael Nyman; the elegant, precise and often sneering style of actors Janet Suzman, Anthony Higgins and Anne Louise Lambert, to mention only the weightier contributions in an overall excellent cast; and Greenaway's masterful use of all these ingredients.

Some people may perhaps be puzzled about a silent character in the movie, a man in the buff painted the colour of bronze, and appearing all over the place in different poses. This, according to Greenaway, was an accepted custom of the period for the gentry who could not afford many statues: they would hire a statue peasant to play the part of a statue in order to impress guests. That this speechless person is a living witness to everything that happens, but never takes a hand in it, is one more subject to ponder. □

This Week in Israel - The Leading Tourist Guide - This Week in Israel - The Leading

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2 addresses 3 departments 2 awards
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THE ISRAELI PROMISER

1982-3

Cinematheque

Israel film archive - Jerusalem

MARCH 25 - APRIL 1
Fri. at 2 pm: Jeremiah Johnson
Sydney Pollack
Sat. at 7.30 pm: The Island Kanato Shindo
9.30 pm: All the President's Men Alan Pakula
Tues. at 7.30 pm: Sweet Movie Dusan Makavejev
9.30 pm: Straw Dogs Peckinpah
Wed. at 7 pm: Brubaker Rosenberg
7.30 pm: In small hall Femme Entre Chien et Loup Andre Delvaux
9.30 pm: Glorieux Felix Tourneur
Bosch and Dax ou Trois Choses Que Je Sais d'Elle Godard
Thurs. at 7 pm: Gloria Casavetes
7.30 pm: In small hall The Wedding March Erich von Stroheim
9.30 pm: Al Na Borel Nagisa Oshima
midnight: Some Like It Hot Billy Wilder
Fri. at 2 pm: The Way We Were Sydney Pollack

Screenings at the new Cinematheque, Hebron Road, Tel. (02) 712192.
Library hours: Sun., Tues., Thurs. 9 am - 3 pm; Mon., Wed. 9 am - 9 pm; Fri. 9 am - noon.

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one hour and the pictures are ready

THE ISRAELI BALLET

SPRING SEASON PREMIERE
Jerusalem, Shmuel Ha'boma A Special Holiday Performance Wednesday, March 29 at 8 pm

POSTPONED
THE PROGRAM
Introduction to Ballet Yampolsky/Czerny Opus 35
Sporer/Shostakovitch Mendelssohn Concerto - Premiere
Yampolsky/Mendelssohn
(Program subject to change)

Tickets available at the agencies and on the evening of the performance at the box office.
For more details, please call: The Israel Ballet 2 Hey Ha-Yotz, Kibbutz Ramat Hashikma Tel Aviv Tel. (03) 288510

The Week's TV/Radio Highlights

MARCH 25 - MARCH 31

Life in the City

FRIDAY

SATURDAY

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY



Kris Kridger
TV, 22.15



B.B. King
Army Radio, 12.05



Sarah Hersh
Army Radio, 24.05



Rock Hudson
TV, 21.55



Brenda Wink
TV, 20.45



Bob Hudson
TV, 22.05



Yoon Hyeon
Radio 2nd, 23.05

EDUCATIONAL:
9:00 Duet and the King of Spain (part 6)
9:30 The King of Spain (part 6)
10:00 The King of Spain (part 6)
10:30 The King of Spain (part 6)
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24:00 The King of Spain (part 6)

ARABIC-LANGUAGE programmes:
9:00 News roundup
9:30 Five Times Five - quiz
10:30 Art Magazine
11:30 Entertainment Show
12:30 Hebrew Programmes begin at 12:30
13:00 Hebrew Programmes begin at 13:00
13:30 Hebrew Programmes begin at 13:30
14:00 Hebrew Programmes begin at 14:00
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EDUCATIONAL:
9:00 Duet and the King of Spain (part 7)
9:30 Duet and the King of Spain (part 7)
10:00 Duet and the King of Spain (part 7)
10:30 Duet and the King of Spain (part 7)
11:00 Duet and the King of Spain (part 7)
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22:30 Duet and the King of Spain (part 7)
23:00 Duet and the King of Spain (part 7)
23:30 Duet and the King of Spain (part 7)
24:00 Duet and the King of Spain (part 7)

ARABIC-LANGUAGE programmes:
9:00 News roundup
9:30 Five Times Five - quiz
10:30 Art Magazine
11:30 Entertainment Show
12:30 Hebrew Programmes begin at 12:30
13:00 Hebrew Programmes begin at 13:00
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ARABIC-LANGUAGE programmes:
9:00 News roundup
9:30 Five Times Five - quiz
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EDUCATIONAL:
9:00 Duet and the King of Spain (part 8)
9:30 Duet and the King of Spain (part 8)
10:00 Duet and the King of Spain (part 8)
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EDUCATIONAL:
9:00 Duet and the King of Spain (part 9)
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Fun and games



DANCE / Dora Sowden

THE American Ballet Comedie is coming - April 2 in Jerusalem, then on to the Ein Gev Festival during Pesach and a series of one-night stands in several centres: not only Tel Aviv and Haifa, but also Carmiel and several kibbutzim.

This fun-dance group has had them "rolling in the oysters" in Paris, and going "berserk" in Berlin; it has been described as "hilarious" in New York, "wild, genuine, intelligent" in Rome, and "nothing short of a marvel" in South Africa. Its current tour is taking it to Venezuela, Japan and Australia.

The Comedie is the brainchild of two people, who both dance in the group of seven. Bob Bowyer is the choreographer and JoAnn Brugeman its central spirit. They decided some years ago to put laughter into ballet, to satirize the seriousness and to see to it that a good time is had by all - young and old, traditionalists and avant-gardists, connoisseurs and mere customers. The public reaction was better than expected and they have been at it ever since.

DURING one of its visits to Israel, the Netherlands Dance Theatre staged Jiri Kylan's *Stoolgame* and left an indelible impression of passion and purpose. At the Habimah Theatre in Tel Aviv on March 17, the Kibbutz Dance Company premiered this work, set by Nila Christie, who for many years was a member of the Netherlands Dance Theatre.

Making comparisons is unfair. Each company is different and the Kibbutz Company showed that it had made the work its own. *Stoolgame* is as perfect a modern work as they come. It has a theme - man's cruelty to man. It has expressed this in striking dance terms - in group and solo. It resolves a fierce situation without compromise. All this was strikingly clear in the Kibbutz Company's performance.

The curtain opened on a mass of legs and arms swaying in slow motion like a sea anemone under water. The bodies lay on a table and when they rose they circled it with very steps. Suddenly they seized stools standing about in the shadows. One (Zichri Dagan) remained the odd-man-out. In a powerful solo he expressed his isolation and defeat, and came to lie on the table in frustration. The stool holders, meanwhile, had been tapping out a strong rhythm (only later did music (by Arne Nordheim) enter the sound pattern). Yet I felt that the Netherlands company had made more ferocious play with their stools than the Kibbutz dancers.

A woman (Efrat Livni) took pity on the prostrate figure and a dance of tenderness and tension followed, mostly in movement close to the ground. It was interrupted by her would-be partner (Shimon Zaga) who, in a violent duet, overcame his rival. The group helped to kill the odd man and laid him on the table with stools upturned around him, so that the legs formed a ring of "candles." They showed indifference at the death; only the man who had instigated the fight bent over his stool in an agony of conscience.

The Kibbutz dancers made the struggle between man and group cold and terrible - but less brutal and frightening than I remembered it. This did not detract from the force of the "game" or the performance, which was outstanding.

Also on the programme was Yaronov Shari's *Shaper*, as sculpturally fascinating as ever, one couple almost too much so: a woman

stretched prone in the air was supported on the head of a man, while surrounded by other kinetic groups - strong head, strong woman.

In Spider Kedelsky's *Herd*, the sly comic element was immediately established by Mike Levine's solo but somehow not quite maintained by the rest of the company.

The Kibbutz Company will take part in the Ein Gev Festival before going on to the Pompidou Centre in Paris.

THE BAT-DOR Company visits Zaire and Kenya at the end of April - the first time that an Israeli dance company has been invited to black Africa. The company will appear for a week in each of the national theatres of the two countries, in Kinshasa and in Nairobi.

This African tour is part of a cultural exchange, with the Zaire Company, *Nkenge*, scheduled to come here in July, as announced last week. Bat-Dor will travel abroad again this year - to New York. It has been invited to do a two-week season at the Joyce Theatre, which is the base of the Eliot Feld Company and the centre for contemporary dance performances.

Before going to America, Bat-Dor will act as host to the San Francisco Ballet. Mentioned as a rumour last week, this visit is now confirmed for August and will probably be also part of this year's Israel Festival. Joseph Frenkel, of the Bat-Dor management, tells me

that in this 15th anniversary year, Bat-Dor expects to have 10,000 subscribers - 2,000 more than last year.

THE Bat-Sheva Dance Company has pulled out some rare plums for the future. William Strum, the manager, has brought back from New York the rights for three works: Paul Taylor's *Exploded*, Jerome Robbins' *Suite of Dances*, and an unnamed work by Jennifer Muller, who is remembered here for her remarkable dancing, with her company, about three years ago. These works will be staged in 1984; meanwhile, the Bat-Sheva Company has a busy schedule for 1983.

At the Habimah Theatre in May, three new works will be premiered. The choreographers are Gene Hill Sagan, Paul Bloom and Ohad Naharin. Also in May, the visiting *Pilobolus* company will be included in Bat-Sheva's subscription series.

Another Bat-Sheva "workshop" - the fifth I believe - will stage works choreographed by members of the company: Haim On, Iria Gil-Lahad, Aliee Dor-Cohen and Joseph Timin. This takes place in June.

On June 7, in a programme devoted to the music of Alexander Boskovich (who died in 1964), Bat-Sheva will premiere a new work by Aliee Dor-Cohen.

Also in June, the company will be host to Lotte Goslar, who delighted both children and adults when she was last here with her company. This time she comes on her own.

This Week in Israel

The Lending Tourist Guide



this week at the israel museum jerusalem

EXHIBITIONS

Permanent Collections of Judaism, Art and Archaeology
Bezael 1900-1920 - works produced at Bezael, the first school in Eretz Israel for arts and crafts
The Art of Bezael Teachers
Portables - an exhibition from the Museum's collections of archaeology, ethnography, Judaism, art & design
Letterheads by Pentagram - over 100 examples of personal and corporate letterheads by a leading British design group, 1966-1982
Looking at Pictures - a didactic exhibition dealing with the two components of two-dimensional art and the ways they affect the viewer. By courtesy of Marlboro and Walter Grissmann, London, and Oubak Ltd.
Illustrated Haggadah of the 18th Century - by courtesy of Yonah and Michael Floersheim

62 Months to Go On or How They Designed the Ford "Sierra" - from March 31
New Display in the Section for Classical Archaeology - from April 1
Kadesh Barnea - at the Rockefeller Museum

SPECIAL EXHIBITS

Raphael in Prints
Japanese Miniature Sculpture
Pilgrim Souvenir Objects and Chirlian Lamps
Clay Jug and Juglet

EVENTS

CHILDREN'S FILM
Sun., March 27; Wed., March 30; Thurs., March 31 at 11.00 & 15.30
Mon., March 28; Fri., April 1 at 11.00
"OLIVER"
The classical musical for children

CONCERT

Saturday, April 2 at 20.30
SOUNDS AND WORDS
The Piano Quartet - Haim Taub, violin; Daniel Binyamin, viola; Marcel Bergman, cello; Mika Laks, piano - performs works by Mozart, Schumann, Brahms, Perle and Sater accompanied by relevant readings given by Gideon Shemer

SPECIAL HOURS

Friday, eve of holiday, Saturday, holiday 10.00-14.00
Friday, April 1 ROBERT CROWN FREE DAY: 10.00-14.00
(not including Shrine of the Book)

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Going away

THEATRE Uri Rapp

lacking alertness, vivacity and verve. He does this kind of thing so exceedingly well that we tend to forget we've seen it before. The new play seems to belong in style to the pre-1979 era (before the detour into grand symbolism). It is a fine and concise (90 minutes) play, and it has a quick pace despite the ambience of desolation. It's funny in its sadness, and full of moral lessons of an all-too-human kind.

It's separated from Levin's previous plays by its omissions. There are no deliberate humiliations of others, no hierarchies of unhappiness, no vulgarities, almost no sociology. All the characters are equal and quite decent in their dull humanity and indifference to others.

It seems that Hanoeh Levin has found a major symbol for the human condition: the Israeli yored ("emigrant") is a far from adequate translation, a poor creature whose overriding fantasy is to get away from where he is. Most of the characters in this play do go away — by death, plane or ship. The play's eight funerals provide the quarter's only entertainment, and are much more enjoyable than sex or food — or life. Each husband's death provides the local widows

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This Week in Israel - The Leading Tourist Guide - This Week in Israel - The Leading

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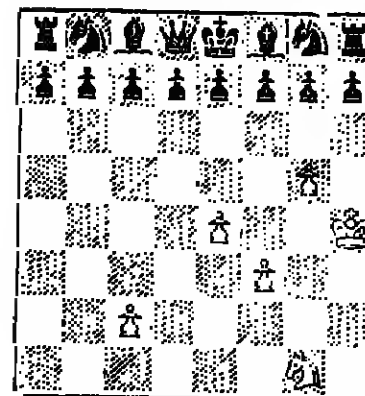
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CHESSE Eliahu Shahaf

Problem No. 3113
M. MYLLYNIEMI, Finland
Helpmate in three (6-16)



Three solutions
SOLUTIONS. Problem No. 3111
(Jokisch). 1. Qa8! c4 2. Qa3 Ke5 3.
Qd6x; 1. — g3 2. Qg2 c4 3. Qg3x.

CHESSE OSCAR
TWENTY-YEAR-OLD Garry
Kasparov of the USSR was voted
best player of 1982 by 88 chess jour-
nalists from 26 countries. Kasparov
accumulated 1,021 points, and
world champion Anatoly Karpov,
943. Swedish grandmaster Ulf
Andersson garnered 594 points. The

women's Oscar, awarded this year
for the first time, went to Nona
Gappurindashvili, with world cham-
pion Maya Chiburdnashvili second.

SPASSKY WINS
FORMER world champion Boris
Spassky won the Linares, Spain, in-
ternational tournament with a 6½-
10 score. He was unbeaten. Tied for
second were Karpov and Ander-
son, with 6 points each.

PAN AM INTERCOLLEGIATE
THE 1982 Pan American Intercol-
legiate Championship was held in
December near the Ohio State
campus. The University of Toronto
topped all schools, scoring 7-1, a
half-point ahead of the University
of California at Berkeley and
Brooklyn College.

It was the sixth Pnn Am title for
Toronto, breaking a record held by
the University of Chicago. Joel
Benjamin of Yale, the event's
highest rated player, won first board
honors with a 7½-4 score. He
could not, however, make up for the
rest of his team's showing.

BENJAMIN FRIEDEL
1,147 2.04 c6 3. Nf3 b6 4. a3 Bb7
5. Ne3 d5 6. e4 e5 7. g3 Bb6? (A
serious miscalculation. Normal is
7. — Be7) 8. Bg2 0-0 9.0-0 Re8
10. Bg5! (Simple and strong) 10-
h6 (10- — Nbd7 11. Nb5! with a
lasting edge.) 11. Bf6 Qf6 12. Nh4 c6

13. e4 d4 14. Ne4 Qe7 (Qd8 was
better) 15. Re1 Na6 16. Bb3 Qh3
17. Nf6 Rf1 18. Qd1 Qd7 19. Nh5
(White's knights will dominate for
the rest of the game) 19- — Rf7?
(The only chance was 19- — Nc7?)
20. Qe5 f6 21. Ne7 Kf7 22. Qd4 f5
23. Ne5 g6 24. Qe7 Qe7 25. Ne7 Bg8
26. Rf1 Rd8 27. Rf6 c5 28. Rf6! (The
attack continues) 28- — e4 29. Rf7
Kh8 30. Ng6 Kg8 31. Ne7 Kh8
32. Nd5. Black resigns.

FOUR QUEENS
FROM THE New York inter-
national, here is a curious game
with an amazing feature: four
queens on the board.

WILLIAMS GINSBURG
1. e4 c5 2. Nf3 d6 3. Bb5 Ne6 4.0-0
Bg4 5. c3 a6 6. Be2! (6. Bc6 b6 7. d4)
6- — Nf6 7. d3 e5! 8. Nb2 b6 9. Ne4
Be7 10. Ne3 Be6 11. Qe2 0-0 12. Bd2
Re8 13. c4 b5 14. b3 b4 15. a4 ba3
16. Ra3 Nf4 17. Bb4? ba4 18. Ra2 Qb6
19. Rf1 Nd7 20. Qd2 Ne5 21. Ba1 a5
22. Qe2 Re8 23. Nd5 Bb5 24. e5
Qb5! 25. Be2 f5! 26. e5 Bf6 27. Qe3
o4! 28. d4 ab3!! (This wins in a very
odd manner) 29. Ra8 be2 30. de5!
(The best chance; 30. Rb8? Qb8
31. de5 b3 loses without a fight)
30- — b3! (And not 30- — de5??)
31. Rb8 Qb8 32. Qe5! 31. Le6 At first
glance, double-edged. But Black
has seen how the game will continue
though he hadn't calculated to the

stage where he gets three queens!
31- — b2 32. f7! 32- — Kf8??
33. Re1! wins instantly) 33. Ra1? f7
Nd7! (33- — Kg8 34. Kg7 Kg7 35. f6
may win for Black, if his king can
escape, but why bother?) 34. Qe6
Kf8 35. Qd6 Kg8 36. h3! (Allowing
Black to get three queens is a hero's
decision) 36- — e1! (It's apparent
that 36- — b1! followed by 37- —
Ra8, won, but this leads to the po-
sition after Black's next move and so
it can't be criticized.) 37. Kh2 b1! Q
38. Rd7 Qd7 39. Rb8 Qb8 40. Qb8 Qe-
e8. White resigns. (The above two
items are quoted from *Players Chess*
News, which now incorporates the
AIPF News.)

SOCHI 1982
PSAKHIS FTACNIK
1. e4 c5 2. Nf3 d6 3. d4 cd4 4. Nd4
Nf6 5. Ne3 a6 6. Bb2 e6 7. f4 Be7
8. Bf3 0-0 9.0-0 Ne6 10. Ne6 h6
11. Nd4 d5 12. e5 Nd7 13. Bc3 a5
14. c4 Ba6 15. b3 Re8 16. Rf2 Bb7 17.
Qd2 Bb4 18. Qc1 Be7 19. Re2 f6
20. Bg4 Kf7 21. Qf1 g6? 22. Be6! Kg7
23. Bd7 Qd7 24. Nb6 Qc7 25. Nc8
Re8 26. Qf2. Black resigns.

BRILLIANT TOUCH
White — Kgl; Qd3; Ra1, Rd1;
Ba2, Bh2; Nf7; Pa3, b2, d4, f3, g2.
(12). Black — Kg8; Qd6; Re8, Rd8;
Bd5, Bh4; Nh5; Pa7, b6, e6, f5, g7,
h7. (13). Black to play.

1. — Bf2! 2. Kf2 (2. Kh1 Ng3) 2-
Qh2 3. Nd8 Nf4 4. Qf1 Re2 5. Ke3
Ne2 6. Kd3 Be4 7. f6 Nf4. White
resigns. 8. Qf4 Qe2x; 8. Ke3 Qg3 9.
f3! Re2x. (Nij-Panchenko, Gradel-
Krahve, 1981/82)

ART OF ATTACK
White — Kgl; Qe7; Rf1; Bd1;
Ph2, c3, f3, g4, h3. (9). Black —
Kg8; Qa6; Rd2; Nf4; Pe4, e5, g6, h7.
(8). Black to play.

1. — Qhe 2. Kh1 Rh2! 3. Kh2 Qb2
4. Kg3 Qg2 5. Kh4 Qh3 6. Kg5 h6
7. Kf6 Nd5, and Black won.
(Gornovetz-Lelushvili, Tbilisi,
1981.)

ENDGAME FINESSE
White — Kd2; Rn6; Pb6, f2, g3,
h3. (6). Black — Kd7; Bg6; Nd5;
Pe4, f6, g7, h7. (7).
1. h7! Kc7 2. Rd6! Kb7 3. Rd5, and
White won. (Buklagin-Vitolis,
USSR, 1982.)

INGENIOUS DEFENCE
White — Khl; Qf7; Re1; Nf6;
Pa2, h3, d5, g5. (8). Black — Kh8;
Qb6; Rn8, Rd8; Bf4, Bh3; Pa7, b7,
g6. (9). Black to play.
34- — Rd7! 35. Qg6! Bf5! 36. Qf5
Qe3! 37. Rf1 Re7 38. d6 Bb6 39. Qf4
Qd3! 40. Qh4 Rh7 41. Nh7 Qh7 42.
Qh7 Kh7 43. Rf7 Kh8 44. Rb7, and
the game was eventually drawn.
(Goldin-Maleshouskos, USSR,
1982.)

Suit management



BRIDGE / George Levinrew

TRUMPS is not the only suit which
sometimes requires careful manage-
ment. Sometimes a declarer needs
to manipulate all the suits.

Deal I
Val: N — S

North (O)		East	
AKS3	AK54	AK7	AK9
A2	A74	AK7	AK9
AK54	AK54	AK7	AK9
South		West	
AK4	AK4	AK4	AK4
AK4	AK4	AK4	AK4
AK4	AK4	AK4	AK4

The bidding:

North	East	South	West
2♣	Pass	2♦	Pass
2NT	Pass	4♦	Pass

SOME PLAYERS would not reach
game on the North-South cards. And
indeed, they could be held to six
tricks in no-trumps, while four
hearts can be made.

A diamond lead would have been
troublesome, but West — without a
stand-out choice, led the heart four
in an attempt to shorten the North-
South trump holding.

South counted nine tricks on top,
four hearts, two clubs, two spades
and a diamond. The tenth could
come from a 3-3 diamond division,
or in the trump suit. Since West's
lead of the heart four made the
heart holding of king-doubleton
most unlikely, declarer played to
take four heart ruffs with his two
trumps.

Declarer won the first trick with
the heart ace, and then proceeded
to take two top clubs and a club
ruff, a top spade and the fourth
club, on which East discarded and
South ruffed. It would not help the
defence if East had ruffed with the
king and followed with a trump.
Declarer would remain in position

to make five trump tricks. South led
to a top spade and continued the
suit, trumping into this position:

North		East	
AK5	AK5	AK5	AK5
AK5	AK5	AK5	AK5
AK5	AK5	AK5	AK5
South		West	
AK5	AK5	AK5	AK5
AK5	AK5	AK5	AK5
AK5	AK5	AK5	AK5

South got to dummy with the dia-
mond ace and played a spade. East
could ruff high or low or he could
discard; but he could not prevent
South from scoring the heart queen,
en passant, and making his contract.

Deal 2
Val: N — S

North		East	
AKQ105	AKQ105	AKQ105	AKQ105
AKQ105	AKQ105	AKQ105	AKQ105
AKQ105	AKQ105	AKQ105	AKQ105
South		West	
AKQ105	AKQ105	AKQ105	AKQ105
AKQ105	AKQ105	AKQ105	AKQ105
AKQ105	AKQ105	AKQ105	AKQ105

The bidding:

North	East	South	West
1♥	Pass	3NT	Pass
Pass	Pass	4NT	Pass

THREE NO-TRUMP was the nor-
mal contract, although four spades
could be made for a better score.

The opening lead was the heart
five. South counted three sure win-
ners in diamonds and three winners
to be established in both clubs and
spades. It seemed too easy, and he
should have heard the warning bell.

He played low for the first trick,
winning with the ten in his hand.
This was his undoing. He had
neglected to count the distribution.
Since West had opened the bidding,
East could be counted as having a
yarrowhough, with no high honour
cards. So there was no danger that
East could win a trick and lead
heart through the queen. West had
three aces and each time he was in
he persisted in hearts, killing the
king with the ace, and establishing
the suit to set the contract. Had
South won the first trick with the
king, he was protected in the hearts
with his queen and ten, and had
enough time to establish his black
suits.

Deal 3
Q Val: Both

North		East	
AK4	AK4	AK4	AK4
AK4	AK4	AK4	AK4
AK4	AK4	AK4	AK4
South		West	
AK4	AK4	AK4	AK4
AK4	AK4	AK4	AK4
AK4	AK4	AK4	AK4

The bidding:

East	South	West	North
1♥	2♥	Pass	3♦
Pass	3♦	Pass	4♦

NORTH, with his very weak hand,
had to respond to his partner's
force, and showed the diamond suit.
With eight sure tricks, South might
do no less than bid game. However,
he gave North the choice, and
North bid game.

The opening lead was the heart
four. The count gave South five
spade tricks, two hearts, the ruff of
a heart. He needed two tricks in the
club suit. He also needed to keep
West out of the lead to prevent an
attack on the diamonds East must
have to justify his opening bid.

Dummy had only one sure entry,
the ruff of a heart, and declarer
used this to lead a club towards the
queen. East ducked and the queen
won.

South wondered if East had the
club ace doubleton, leaving the jack
three times with West. It was a
guess, and South decided to play it
this way. So he led a low club which
West won with the jack. The dia-
mond jack was led and allowed to
hold the trick. A diamond was con-
tinued which South ruffed. He
delayed pulling trump, but had he
done so he would have found them
snapped. He led a club to the ace
leaving this position with East on
lead:

North		East	
AK9	AK9	AK9	AK9
AK9	AK9	AK9	AK9
AK9	AK9	AK9	AK9
South		West	
AK9	AK9	AK9	AK9
AK9	AK9	AK9	AK9
AK9	AK9	AK9	AK9

The diamond ace forced declarer to
trump, setting up a trump in the
West hand as the setting trick.

What a difference it would have
made if for the second club trick
declarer had led the king to the ace.
While East might lead another club
allowing West to trump, the dia-
mond ace would not serve to set the
contract since declarer still had full
control of trump.

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THE LEMMING is a small rodent that lives in the Arctic. Every three or four years, multitudes of lemmings leave their normal habitats and migrate through Norway, Lapland and Sweden, devouring everything on which they can lay their teeth, until they reach the Atlantic Ocean or the Gulf of Bothnia. They then swim indomitably out to sea until they are all drowned.

Dan Wolman was apparently inspired by the lemmings' mass suicide when he made *The Man who Prans-Pan-Pan*, a light-hearted and brilliant Israeli exercise in profound pessimism. No lemmings being available to serve as extras, presumably because they were all drowned, he was forced to use news-shots of whales that joined in a vast suicide pact by leaving the ocean to perish on polluted beaches.

In many ways, *The Man who Prans-Pan-Pan* reminded me of Voltaire's *Candide*: it was completely cynical. It treated man as the most loathsome creature ever to infest this planet, it mocked Pangloss's doctrine that all is for the best in the best of all possible worlds, and yet it took all calamities merrily in its stride. In some respects it was even more chilling than *Candide*, in which the hero at least came to the conclusion that he could avoid the terrors of this world by cultivating his garden. Wolman's hero, superbly acted by Nahman Ingber, finds his solution by leading his human beings into the sea.

NEVERTHELESS, like *Candide*, Wolman's black comedy was very funny. If it did not laugh uproariously at the Israeli condition, at least it uttered continuously.

If the film has a fault, it is that the horrors of Israel depicted for us hardly merited the film's despair. A little assault and rape; a murderous taxi-driver; riotous bus queues; the insolence and corruption of office; the pain of getting medical attention (and this was even in pre-strike days) - these comparatively trivial problems are not reasons to kill ourselves.

One can think of many Israeli happenings that should really make us feel suicidal. For instance, this week a Jewish deputy speaker of the Knesset suggested that we might empty the West Bank by carrying out mass deportations, and we had a Jewish plan to pay allowances to large families according to a racial test. These ironies of history are far worse than anything Wolman showed us.

But he may have been right to stick to the stereotypes, knowing that the conditioned reflex laughter they would elicit would make his denouement all the more shocking. Or he may have decided that he could never raise the money to produce his film if he showed real horrors.

It is said that, towards the end of World War I, when the Central Powers were facing defeat, the Germans described the situation as serious but not hopeless, while the Austrians defined it as hopeless but not serious. Wolman adopted the Austrian view about life in this country.

Of course, I may be giving him credit for symbolism and objectives he never intended, like an art critic explaining an abstract painting.

Whatever his intentions, he certainly succeeded in giving us a film that was as provocative as it was entertaining. I hope that he will continue to create films of this high standard.

By coincidence, a day or two later we saw the film of

Profound pessimism



Nahman Ingber: Prans-Pan-Pan.

TELEREVIEW Philip Gillon

Hemingway's *Old Man and the Sea*, which also dealt with the fatal lure of the vast ocean, and the futility of man's struggle. Hemingway, of course, made a different point: his position was that the struggle, though doomed, was worthwhile for its own sake, because it gave man a certain dignity. I leave viewers to pay their shekel and make their choice between those two pessimistic philosophies.

ACTUALLY, we had a week that warranted a certain amount of very cautious optimism: we sensed that a first glimpse of the dawn that will end the long, black night might be at hand. Chaim Herzog was elected President in defiance of the Prime Minister, and there were indications that Moshe Arens is trying to reverse his predecessor's policies in Lebanon and Washington.

The good news about Herzog's election was brought to us by Israel Radio: TV muffled the chance to bring us live coverage of the historic occasion. By the time TV gave us the news, it was already rather stale. Nevertheless, some of the shots we were shown were very interesting. Supreme Court Justice Menahem Elon was a very good loser, a model for every sports player in the country. He and his family made an excellent impression. This was the first time that I, for one, had ever seen him on television.

The premier seems to have thrown Judge Elon's *kippa* into the ring, in a fit of petulance, to show his irritation at the refusal of better-known candidates to accept nomination on behalf of the coalition. An alternative theory is that he assumed that he could get a supine Knesset to elect whomever he pleased to whatever office he decided. Certainly, in recent years, he has been provided with abundant grounds for such a belief in his omnipotence.

Israel Television did one of those superficial surveys of the reactions of the man in the street. All of them indicated that they had no idea at all who the judge was, while they knew Herzog and his record very well. He was clearly their choice. It is very rare to have the Knesset in step with the populace, since ours is not a constituency system.

THE AMERICAN electorate clearly considered that Jimmy Carter was far too soft for the No. 1 job in the U.S., although I must say that I

always liked his style and his concern for the underdogs of this world. But it is not my privilege to tell Americans how to vote. Whatever his merits or demerits as a president, I must say that he was a model of how a person should react when placed in the hot seat of *Moked*.

He never used weary clichés or hackneyed ideas to duck awkward questions. He did not sidestep or prevaricate, but thought over each question, and answered succinctly and sincerely, even when the answer was by no means easy.

All too often the guest on a *Moked* programme simply turns on a tape recording of what he has been saying for decades. The result is that for many people Jordan's *Play of the Week* becomes very tempting. If everybody emulated Carter's style, we would stay on the strait and narrow and watch *Moked*.

THIS WEEK'S *Tales of the Unexpected* was exceptional; what is more, it had a startling and unexpected Israeli background. The Israeli soldier was acted in true-to-life fashion by an Englishman. The theme, the discovery of one of the world's greatest archaeological treasures and the attempt to smuggle it out of Jordan into Israel, was one of the most poignant that anybody has ever conceived for the series.

For those who did not see the film, the "statue" is that of a woman with a Semitic nose, standing at an angle and looking backwards, found in the mountains of Moab. She turns out to be no less a character than Mrs. Lot.

But alas for the smugglers! They suffer the kind of weather to which we have been subjected in recent weeks. Rain penetrates the tarpaulin under which the poor lady has been hidden. The result of such a downpour on a woman of her constitution can be imagined.

I must say that I have been feeling like dissolving myself in recent weeks. Generally, the programmes are treating us very well of late. Vera Brittain's *Testament of Youth*, glimpses of which we have already seen on Jordan, is a first-rate presentation of rich Brits, and the John Cheever series is doing equal justice to wealthy Americans. Koz has been promoted to 9.30 on Mondays. Dominick Hyde is ungrudging his own ancestors in an English sci-fi, although it seemed rather incestuous, was very amusing, and Pippa Guard was a dream uncast/mistress.

Those who have time to join the children on holiday watching Educational TV in the mornings are enjoying *Anna and the King of Siam* followed by a series of classics, one of which, *The Crocodile*, based on a Dostoevsky story, was one of the funniest films I have ever seen.

TWO LETTERS in the Readers' Columns in recent weeks have dealt with my Telereview. A critical one, by Dr. Gabriel Sivan, which appeared on March 15, struck me as being rather stupid, but, of course, everyone is entitled to his own opinion, however foolish. Dr. Sivan describes himself as a middle-of-the-roader and not a right-winger. I think that is his idea of his situation, I would hate to be in his vicinity when he is driving. The other letter, by Dick Bruggeman, which appeared on Wednesday, was so full of wisdom, profound insight, and understanding of life and literature that I am even prepared to reconsider. Wayne and Schuster as he requests.

Golan in Jerusalem



Hanna Laslow and Mike Burstyn in a scene from "Kuni Lemel in Cairo"

BETWEEN ACTS / Joan Borsten

FOR STRICTLY commercial reasons, Menahem Golan has decided to locate his \$10 million, Hollywood-style movie studio not in the West Bank, as originally announced, but in Jerusalem's Atarot industrial area.

"There were no political considerations involved," said Itzik Kol, vice-president in charge of international production for Golan's American-based film company, Cannon. "We simply realized that it was much more convenient to be in Jerusalem and not a 15-minute drive away in Ma'aleh Adumim."

Not locating in the West Bank will cost G & G Studios 15 per cent more than originally budgeted. The studio will still be considered a government-approved industry and will benefit from all the loans and customs exemptions applicable over the Green Line, but will get a smaller grant.

G & G Studios will occupy a 42,000 sqm. structure on 30 dunams of land in Atarot. The centre is slated to include full facilities for video, TV and feature-film production, as well as a satellite link-up and a company for duplicating feature films onto video cassettes.

THE CINEMATHEQUES of Israel this month pay special homage to Anatole Dauman, the driving force behind Argos Films, which over the past three decades has produced or co-produced some of the finest achievements in French cinema.

The movies produced by Dauman, a French-born Jew who visited Israel this week, add up to a staggering 150.

Henri Langlois, founder of the French cinémathèque, wrote in 1970: "For 20 years the history of independent French cinema has been written in the wake of Argos Films." The newcomer, Anatole

Dauman, has made his way through this closed universe, this vast academic school, this professional near-monopoly: the cinema of the late '40s. An Ariadne was necessary in this black labyrinth, as was immense courage. Alan Renais and surrealism were Anatole Dauman's Ariadne. That is why it is not surprising to see Argos Films move from *Night and Fog to Hiroshima, Mon Amour* and then *Muriel*.

"In 1957 the Minotaur was killed, the true cinema was everywhere at Argos. Feature film followed feature film. Everything that was difficult was attempted. The difficulty was not only *Muriel*, *Two or Three Things I Know About Her* and *Au Hasard Balthazar*; it was also continuing to show confidence both in youth and in everything that existed marginally, while at the same time remaining faithful to short films - Chris Marker, Ruapoli, Prevost, Joris Ivens - and to animation..."

MIKE BURSTYN returns to the screen once again as Kuni Lemel. Shooting is already under way on *Kuni Lemel in Cairo*, the story of a widower with two children who lives in a Hassidic village. He is chosen to take a Tora scroll to a Jewish community in Cairo, and to bring back a million dollars to be used to build a religious high-school in Israel. Criminal elements decide to send Kuni's brother Muni in his stead, chaperoned by girlfriend Yona disguised as a Hassid.

Only four or five days of filming will actually be done in Cairo, but Roll Films wins the distinction of being the first Israeli cinema company to film in Egypt. The film also stars Hanna Laslow, Avraham Mor, Moshe Ivgy, Uri Qaviell and Shimon Cohen. Director Yoel Zilber wrote the script.

THE FIXX give their final Israeli performance tonight at the Sayvon Hall in Haifa and tomorrow and Sunday at the Colosseum in Tel Aviv.

The English group originated in 1978 as "The Portraits," and consisted of Drummer Alan Woods, his vocalist sister-in-law Cy Curmin, bassist Charlie Harrett and keyboard player Rupert Greenall. They were joined by guitarist Jamie West Orin, and the name was changed to "The Fixx."

Their first single, "Lost Planes," was released to great critical acclaim. By 1981 they had added the second "x" to their name. Their second single, "Stand or Fall," got to the top of the charts in the U.S. and Britain, but while its video presentation got a great reception in America, it was banned by British TV networks, which considered it too violent. Since the release of *Some People*, The Fixx have gone from strength to strength.

Tel Aviv's newest "in" spot, the Dan Cinema, next week features another English group, Hanoi Rocks. The five-man heavy rock group has recorded the singles "Salign Shakes" and "Bangkok Shocks" in addition to one with its own name as the title.

THE YIDDISH musical comedy, *Wie Dreht Men Sich Anise*, which stars Terry Gabor and Menushe Warshavsky, is currently touring Israel. During the week of Pessah, it will be performed in Tel Aviv, Jerusalem, Arad, Kiryat Yam, Holon and Beersheba.

A GALA EVENING of traditional Yiddish music, songs and humour will be given at the Menn Auditorium on April 4th to celebrate the 40th anniversary of Yiddish Theatre in Israel. The highlight of the evening will be the presentation of the David's Harp prize to the outstanding performer. The programme will be repeated in Haifa, Jerusalem, Beersheba and several of the large kibbutzim.

MEDINAT YELADIM opens on March 29 and runs through April, daily, from 9 a.m. to 7 p.m. Israel's most grandiose annual children's project is spread over the whole of the Tel Aviv fairgrounds, including Linn Park. Four entertainment centres will feature folklore groups from Argentina and Jamaica, Cossack dancers, a French pantomime theatre and several circuses. There will also be an Indian village with riding horses. Some of the many other attractions will include the chance to meet top soccer, basketball and tennis stars from Israel and abroad, physical fitness exercises, and sporting games for children.

JORGE BEN and his 10-piece orchestra arrive here April 12 for four concerts. Ben was born near Rio but spent his teens in Copacabana where he played the guitar and sang. He really wanted to be a football player, but then he was invited to audition and 20 days later recorded his first single. Success followed with the now internationally-known *Mais que nada*. In his 15-year career, Ben has established one of the most personal styles in Brazilian popular music: a unique guitar beat, soul and blues, all coupled with samba.

A ONE-ACT English comedy theatre, aimed at tourists, has been established at the Murlina Hotel in Bat Yam. The Anglia Theatre's first ventures will be Neil Simon's *Plaza Suite*, and Terence McNally's *Next*. The theatre is a joint venture with the Suga Tour operators.

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Heimit Middelndorf: "The Stage," 1981-2. At centre, Georg Baselitz: "Beach Scene No. 7," 1981. At far right, Rainer Fetting: "View," 1982. ("New Painting From Germany," Tel Aviv Museum.)



The new German Expressionism

IN THE FIRST decade of the twentieth century when Michelangelo was painting the Sistine Chapel ceiling both as a glorification of the Bible and a revival of the essence of culture based on classical beauty and truth, his northern colleague in Germany, Grünewald, still in the clutches of medieval theology, was proclaiming his truth by immortalizing the cruelties and raw horrors of Christian suffering and martyrdom, without any coating of humanistic sentiment.

The 19th and 20th centuries substantiated this basic difference. From Caspar David Friedrich, to the "Bloue Reiter," and Kirchner and Nolde, German art, right into this century, has been controlled by the country's reactions to socio-military conditions and ensuing economic upheavals. Even the rejection of Expressionism in the mid-1920s by the "Neue Sachlichkeit," — the blunt, highly charged style of Beckmann, Dix and Grosz — was an emotional dissection of Germany's disastrous socio-economic conditions.

It is not surprising then that the resurgence of expressionist-oriented painting should find a special place in Germany. "New German painting" at the Tel Aviv Museum is our first real glimpse into this reconditioned style; and a somewhat disturbing glimpse it is.

Contributions and styles in art were once measured by millennia and by centuries. Today they are calculated and judged by decades, and less. It is hard to believe that forms of art produced and received with real sincerity only five and 10 years ago have been virtually shelved. The cool art of minimalism, colour field painting, conceptual, photographic and environmental art all have little place in today's power structure. Artists who struggled to validate a method of creating and who were made to believe in themselves and the priority of their work are now told as in the industrial sector, "retired or phase out."

The consequences are grave. In another eight to 10 years, those same artists, accompanied by the fresh stars, will have to again

"reconsider." The saving grace is that there are painters and sculptors who have never succumbed to trends or museum/collector pressure. Through some might be lost to the public eye they disprove the idea that "gond" art is based on popular acceptance and museum exposure.

An artist who expresses reality from a personal vantage point is externalizing internal feelings. The resultant images are the essential factors to consider, and not the painter's psychological or objective influences. The viewer must be able to react to an art product with the same intensity that brought forth its creation.

"NEW German Painting" does not induce this reaction. It includes about 50 large canvases painted by two generations of artists, mostly from Berlin, the younger born just after World War II, the older just prior to it. Each group reacts to or expresses destruction, alienation, cultural isolation and disintegration; and economic imbalances between classes. Much has been written lately in an attempt to provide the style with a philosophical and historical base from Nietzsche to the expulsion of cultural "radicals" by the Nazis, to the division of post-war Germany and the isolation of Berlin. For Germany, this new trend has been labeled the "second coming of modern art."



Salome: "Lascivious Animals 1," 1979, from the German show at the Tel Aviv Museum.

Gil Goldfine

Upon entering the Zacks Hall it at once becomes evident that this return to aggressive, poetic-painterly acts, lacks the vitality and visual depth of past European expressionist movements or, for that matter, of American abstractionism of the '50s. Although one comprehends the reasoning and motivation, one does not feel gripped by an important event.

This uneasy reaction might arise from the Museum's choice of works; or a fundamental error in presenting only German artists, for there are other important centres of New Wave painting. What the viewer is shown at the Tel Aviv Museum, with the exception of several works, is an overstated prognosis of where painting is headed. The images are a psychological anthology individually laced with insecurity, deception, fear, revulsion and social vulgarities. The pictorial and chromatic energies needed to ignite the concomitant states of mind are not powerful enough.

For this reviewer, a failure to empathize with the painters, or even appreciate their individual or collective aggressiveness as social critics, places this exhibition a good notch below top. If this show represents the immediate future "package" being wrapped for us by curators and dealers, we might find

ourselves rejecting the New Painting as quickly as we sought alternatives for the dehumanized intellectualism of conceptual art.

THE FOUNDING generation in the current show, including Georg Baselitz, Karl Horst Hödicke, A.R. Penck, Sigmar Polke, Jörg Immendorf, Markus Lüpertz, and Bernd Koberling deals chiefly with the socio-political conditioning of Germany. The younger group, including Salomé, Helmut Middelndorf, Bernd Zimmer and Rainer Fetting, despite overtones of social psychology, orchestrate their work in a decidedly personal idiom where the painter is very much apart of the narrative.

Penck and Immendorf form a pair of spiritual counterparts, the former having been raised in East Germany, the latter in the West. Penck's symbolic primitive cyphers graphically describe his feelings about the East-West conflict and divisive boundaries, while Immendorf's centrepiece, a six-panel sweeping narrative of the German condition today, combines natural, allegorical and satirical approaches in a rough painterly style with a bold palette.

Identified with a Dionysian manner, Lüpertz evolves a set of decadent images using a brooding, flatly applied, range of colours to describe a near-mad or funeral position of historical objects. They are unlike those of Baselitz, whose

figurative action-painting is the basis for ruptured appendages and his now famous upside-down people. Buseltz's brushing, however, is very American though his images are laced with the Saxon spirit of German art. Hödicke's "Argonauts" and "Picnickers" are singularly stated and quixotically brushed; gesturally drawn without the need to control surface dynamics, the images are placed permanently in situ. Koberling's darkly shadowed, enlarged views of nature are rather weak and almost unapproachable, while Polke's enormous decorative planes combine printed images with transparent looking washed fields of paint.

Hunched over into compact compositions are Middelndorf's active, zealous, people consistently immersed in a series of coarse, almost degenerate combinations of colour. Fetting adopts a similar approach, fluorescent tones with black contours. His self portrait is like a back view of a mature Kirchner, while his Indian portrait is romantic and dreamlike, an escapist picture in every way. Salomé uses the underworld of sex as his subject with perversity and homosexually lasciviously underpinning his images. His "Self Portrait," a direct full nude, painted in greys, pale earth tones and a sharp red codpiece, is one of the better canvases in this show. Zimmer shows an unapplied Franz Kline interpretation of the Berlin subway and a gigantic, very non-pastoral view of a cow's head.

THERE IS little that binds this group of painters into a cohesive front line other than national heritage. There is no persistent or consistent style or technique, no manifesto, no stock-in-trade effects. They are simply individuals with a common way of life looking for a visual prescription that will pick up a piece of a broken cultural strain.

Although the exhibit is a disappointment, one must praise Director, Marc Scheeps and Curator, Nehama Gurallnik, for giving us the opportunity to see and understand the flow of contemporary art. (Tel Aviv Museum, King Saul Blvd.) □

History lessons

Meir Ronnen

THE YAD VASHEM Museum offers something of a new departure in exhibiting the work of two young Israelis who are attempting a second generation identification with the national trauma resulting from the Holocaust.

The true records of the Holocaust — photographs and a few secret eyewitness drawings and paintings — are so moving and horrific that they make all other art on the subject seem superficial and even superfluous. Even art by actual survivors has often proved inadequate.

Hani Hamo'agel tries to express sympathy and empathy by restaging for her camera pictures of despair; young and old Israelis clothed in camp garb, all taken in abandoned buildings. The act itself may be of more significance than any possible results. Her work is sensitive, but falls into literal theatricality. She also draws over reproductions of by now famous — or infamous — photographic images taken by the Nazis of Jews in torment. This is, to my mind, a form of desecration and to no good purpose, as much of the impact of the original picture is lost. The lesson is clear: one simply can't improve on the terrible reality of the subject.

Hana Shit tries a more familiar tack, treating the subject via abstract expressionism, this time using tin paper, tar, textiles and collage to achieve effects of destruction, mourning and wounds. In another context, they could just as well symbolise something else. I can't deny any artist's right to grapple with their feelings on this subject; but it's hard to escape the feeling that it is better left alone. (Yad Vashem Art Museum, Jerusalem).

RYORAM MEROSE, a sabra in his thirties who studied at the Bezalel and at the Hamburg college and who teaches at this country's main art schools, shows a series of message paintings that skillfully combine many developments in art in his lifetime. His ostensible subject is the nude male, strong but vulnerable, activated throughout by pressure and threat. In one case by electrodes applied by a doctor "reinforcing the action of the muscles." The connotation is more like torture. The whizz-bang illustrative technique is reinforced by accompanying captions not directly connected to the action except through associations arising from key words. The slickly rendered dynamism of the figures comes from the post-war Yugoslav school lead by Zdelkovic (a source also for Uri Lifshitz), while the overlappings of industrial paint derive from the linear splatter of Pollock and Mathieu. Then again, the symbol objects, like the great hammer, are rendered in the current German neo-expressionist manner. The grand effect, albeit well brought off, is that of high-powered symbolist illustration for an article in Penthouse. (Gallery Gmel, 4 King Shlomo, J'lem). Till April 12.

Israel Museum film on PBS

A TWO-PART documentary film on Jewish artists who perished in the Holocaust, made for the Israel Museum, is to be aired over PBS television in the United States on April 4, at 10.30 p.m. The film, which is permanently on view at the Israel Museum's Memorial Room, was produced by Herbert Krosney and the Museum and written, directed and narrated by Steve Edwards. Presented by KQED San Francisco, the 30-minute special was made possible by a grant from the Richard and Rhoda Goldman Fund.

AVI EZRA is another young Israeli (and a graduate of Tel Aviv's High School of Art) trying to find himself by spelling his way down art history to current neo-expressionist painting. Haunting the shadows are the ghosts of Matisse, Giacometti,



Avi Ezra: oil painting (Gollery Alon, Jerusalem).



Ryoram Meroze: "Reinforcing The Action of the Muscles" (Gollery Gmel, Jerusalem).

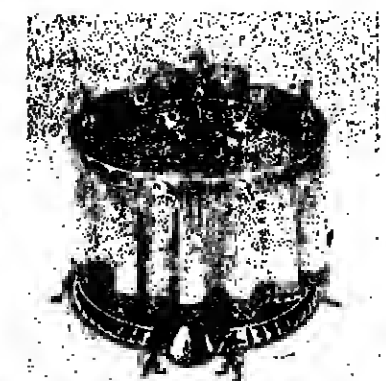
perhaps even Milton Avery and Arie Aroch, for Ezra's sensitive paintings of lone half-delineated figures emerging from slabs and areas of point, are suggested with a minimum of means, leaving the eye to fill in the missing parts and wander around his loose but bold divisions of the canvas. This is what might be called good bad painting, the artist leading you a sophisticated dance just one step ahead of clumsiness. An impressive, thoughtful performance. (Alon Gallery, cnr. 51 Palmach, J'lem). Till April 8.

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Louise Francoise Jacquot: etching, 1801, after Raphael's "La Belle Jardenerre." From a special exhibit at the Israel Museum of prints made after works by Raphael (1483-1520) over a period of some 250 years. Even in Raphael's day, sales of such prints were considered a lucrative business.



Seder plate for three layers of matzo, made in Vienna in 1925 by Gentile silversmith Carl Wormuth The Younger, is now on view at the Israel Museum. The small decorative pieces of silver sewn onto the white silk curtain surrounding the trays are of a type also found on prayer shawls. The piece is an anonymous gift to the Museum.

Modern exodus



Pessah will be marked by a new exodus this year — that of Israelis going abroad for the holiday.

An unprecedented number of residents are taking advantage of special discounts offered by El Al for the holiday season. The airline is trying to build its clientele, which was reduced by last year's closure. It is adding 46 flights to its regular schedule, to handle the extra travellers.

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"NO MORE" calls to Newcastle, no more Hoares to Paris," George V cried when Sir Samuel Hoare recently impersonated on TV by that fine actor Edward Woodward was forced to resign the foreign secretaryship in 1935 after plotting with Laval to hand over Ethiopia to Mussolini.

That's just how I felt after reading an advertisement in the *New Statesman* for a Monopoly-type "strategy game" called Advice. This is the very last thing we need here; Weizmann once complained that Israel was a country with three million presidents, but he neglected to add that every last one of them was an *etse-geher* as well.

Yet, oddly enough, advice is not to be had when it is most desperately needed. To take a recent example, a couple of weeks ago *Mahar's* newsreader announced that there would be a nation-wide taxi strike next morning and followed this up with another item that consisted in its entirety of one sentence: "Egged's 4,000 hired workers will strike tomorrow." A quick check with a friend of mine, a veteran Egged driver, revealed that interurban bus lines would not be affected and that arrangements had been made so that only a very few urban lines would be cut. I called TV news director Yair Stern and asked him why one such sentence could not have been added to a news item that directly affected so many people.

"If they want to know," he told me "they can phone Egged."

This example of the Higher Lunacy at work only served to bolster my growing impression that I am living inside a Twentieth Century cartoon. After all, we've just had a bunch of zealots tunneling furiously under the Temple Mount ("Heigh-Ho, Heigh-Ho, it's off to work we go") and not long ago PLO terrorists were sailing over the border in balloons and hang-gliders ("Here we go, into the wide blue yonder"). Thuffering thucotash as Sylvester would say. It can only be a matter of time before the Ayatollah Khomeini or some other wellwisher straps himself to an oversized catapult and — bo-i-i-nggg!

TO TOP it all, Deputy Minister Dov Shilansky has now asked the Hebrew Language Academy to develop new names for the country's jails.

De Tilleyrand once pointed out that "an important art of politicians is to find new names for institutions which under old names have become odious to the public," and Shilansky seems to have taken this literally. Our Wizard of Ooze evidently believes that stone walls do not a prison make, nor iron bars a cage, and that a badly overcrowded jail with antiquated slopping-out arrangements by any other name would smell not only as sweet but infinitely sweeter.

Shilansky wants to call Ramle "Betzer," for example, and Beersheba "Shur." We could really be a light unto the nations in this area of Stygian darkness if the Academy only got into the *schwung*: the Lubjankin would be immeasurably improved by being called Tsarskoye Selo, the British Home Secretary might well be advised to change Wormwood Scrubs to the Forest of Arden and Holloway to the Sunshine Home for Oldstrayed Gentlewomen, while Sing-Sing could be renamed the Walled-Off Astoria.

The Attica Commission Report had something to say on this matter when it criticized the special committee that had been appointed years

before the bloody prison riot and whose major achievement was to suggest that "prisons be called, effective July 8, 1970, correctional facilities." In her admirable book *The American Prison System*, Jessica Mitford reveals that one result of the report was that Virginia's punishment blocks and solitary confinement cells became "meditation centres."

As Abe Lincoln once said, I feel too old to cry but it hurts too much to laugh.

DEPUTY-MINISTER Shilansky really ought to steer clear of the whole subject of name-changing if he wishes to avoid giving offence to his coalition partners. The Jews were redeemed from Egypt, *Midrash Vurkra Raba 32* explains, because they stuck to their Hebrew names — a fact that Rabbi Immanuel Ravid's Jewish Pride and Identity Organization ("Please Call Me by my Jewish Name") recently brought to Teddy Kollek's attention.

Oddly enough, the learned rabbi sees eye to eye in this matter with that notorious anti-Semite Hilaire Belloc, one of those people, to borrow a phrase, who has been enormously improved by death. Belloc, who suffered from some sort of halitosis of the intellect, considered the adoption of English names by Jews to be part of some ghastly conspiracy that made *The Protocols of the Elders of Zion* seem, in comparison, like *Eric, or Little By Little*.

Lord Swamihing, whom the people knew

And loved as Mr. Montagu
Will probably be known in hell
As Mr. Moses Samuel

For though they may not sound the same
The latter was the rogue's real name.

Most Jews, however, consider these attempts at camouflage to be risible rather than sinister. *Live and Be Well*, a recent book on Yiddish culture in America, resurrects an old joke that illustrates this point: "Shmuel Rabinowitz," an old friend greets a gentleman on Fifth Avenue. "I haven't seen you for years."

Embarrassed, the man in the Brooks Brothers suit admonishes him to lower his voice. "That's not my name any more," he explains. "Too old-country. Now I'm called C.D. Rivington."

"How do you come to that?" his friend asks, puzzled.

"You remember I used to schlepp fruit on Rivington Street?"

"Yeah, but what's with the C.D.?"

"Corner Delancey."

ALL HUMAN RACE would fain be wits, wrote Swift, and millions miss for one that hits. Well, the Dean didn't know the readers of *The Post*. Houyhnhnms one and all; they shorten the odds considerably. Some of you may have suspected by now that I was leading up to the Name Game, last played in this column in November, 1981. Bingo!

This time, in accordance with the power invested in me by the Berne Nonomenclature Convention of 1940 as amended in *With Prejudice* of January 21, 1983, I am turning over most of the work to the readers who've been bombarding me with the stuff for months.

As usual, doctors lead the list but before I print contributed names I want to get a few of my own collection down. After all, whose column is it, anyway? Scarcely pausing to note that the Royal College of Midwives is advertising for a Direc-

Walled-off Astoria



WITH PREJUDICE / Alex Berlyne

tor of Labour Relations, I press on regardless, hoping that sheer momentum will distract my readers from the vintage of the stuff on display.

Practically everybody must have heard by now of Russell Brain, Britain's leading neurologist, who like to imagine being introduced to James Reason, Manchester's Professor of Psychology, but who now remembers Professor Hare, the author of a standard work on the abdomen and the inspiration of the classic *who voce* joke?

Examiner to female medical student: "Have you read Hare on the belly?"

Nervous finalist: "No, I'm really a brunette, actually."

A *Guardian* reader combed through the whole *Medical Directory* recently and came up with Drs. Arm, Hand, Foot, Kneebone, Toes, Back, Bone, Hair, Brain, Tongue, Liver, Blood, Thrush, Corn, Pile Burns, Lance, Balls, Cock, Willy, Droop and — even more alarming — Reckless and Wrong.

A dentist then searched through the *Dental Register* and submitted Messrs. Bridge, Chew, Cheek, Pillingham, Gass, Gold, Hole, Kill, Lipman, Pain, Socket and Tongue. We've all heard of New York's Doctor Doctor but I was delighted to learn that another dentist, "presumably recovering from the after-effects of some unspeakable treatment," is called Mr. Dentith.

This even eclipses my own favourite Painless Potter — a Singapore dentist who sounds like the villain in *Hawaii 5-0*, Chew Pat.

THE DIRECTOR of the Cardiac Department at Ichilov Hospital, I am informed by that indefatigable archivist, Yehoshua Yaffe of Herzliya, was Dr. Shmuel Lev, and while we're on Hebrew (and by extension *Mamantelashen*) I must mention a Johannesburg physician who is reassuringly called Dr. Reckmonous.

An optician in the Hauts Alpes village of Sallanches, says Dr. I. Feldblum of Haifa, is called Le Borgne (one-eyed) and, adds Dr. Feldblum stoutly, he has a snapshot to prove it. Boaz Yuval of Jerusalem told me of an American sexologist called Randy Thornhill, while S.S. Goldberg supplied me with a headline from the North Carolina *News Argus* reporting an appointment to the staff of Cherry Hospital: "Dr. Peter is named Cherry superintendent." Kitty Nadler of Houston, Texas, mailed me a clipping from the local *Greensheet* advertising an Obstetrics, Gynecology, and Family Planning Clinic run by a Dr. Alonzo Boddie.

Menahem Goldberg of Beersheba still relishes the name of a doctor in New York's Bellevue Hospital, Slaughter, who should have been computer-dinked with a nurse in the surgical division called Miss Blood. Shalom J. Parnes of Jerusalem contributed a Dr. Bone who was an orthopedic surgeon at New York's Hospital for Special Surgery and recalled that in 1966 he was treated by a Philadelphia dentist called Dr. Schreck.

Caryl Bulmer, a Jerusalem ophthalmic microbiologist, supplied the only patient's name so far. She wrote to say that her physician husband once treated a woman who was suffering from a blood dyscrasia and whose name was Salome Clotworthy. Professor Yehiel Becker of the Hadassah Medical School laboratory for molecular virology sent me a layout sheet supplied by a medical publisher called Dr. W. Junk. I wonder if he's ever published work carried out by Washington's Geschickter Foundation for Medical Research which, a recent *Post* news item revealed, was accused of receiving CIA funds to carry out experiments in, of all things, mind control.

While we're on this downhill trend, I might as well list an English participant in last year's Carding

Surgery Congress in Jerusalem whose name was sent to me by Amos Hen Vered of Haifa. He was Dr. David J. Hourse.

FROM DOCTORS, things being the way they are, it is sometimes only a short step to dusty death. Now that Dr. Dick Turpin has updated the old highwayman's challenge ("Your 15600 or I disconnect your life support system"), the media have been full of heartrending stories of moribund patients being turned away from our hospitals. The full Shock Horror effect is only slightly marred by the retractions that, predictably enough, they are obliged to publish on the morrow.

TV coverage of hospital doctors with their hands out, however, inevitably brought to mind the old Jack Benny routine:

Hold-up man: "Your money or your life."

(Long pause)

H.M.: "Quit stalling — I said your money or your life."

Jack Benny: "I'm thinking it over."

I HAVE room for only a few names connected with Old Mortality: Martin Dies, who, you may remember, was the original witch-hunting chairman of the House of Representatives Committee on Un-American Activities, did just that eventually. My room-mate, E.P. Vardy, formerly of the Upper Third at Camden School for Girls, recently noticed a mourning notice stuck on a wall at the corner of Jaffa and Hiram Kook in Jerusalem that announced that Haim Horef had died, an event that could not have been entirely unexpected. I wonder if he was distantly related to London's celebrated Haim Mei.

Yehoshua Yaffe sent me an ad for "Sheifstein's Memorial Stones, Kiryat Shaul," and added a clipping from the *Daily Telegraph* mentioning the editor of *The Funeral Director*, Mr. Heaven. I was glad to get away from graves and worms and epitaphs at last when I got a letter from Shalom Khazoum of Jerusalem. He finally restored my mental equilibrium, so to speak, by telling me of a book he'd come across called *Life's Purpose* by Philance Hone.

THE HEAD of Brighton's CID is Detective-Superintendent Maurice De'Ath, who must appear to be Nemesis itself to those free spirits who traditionally deposit cabin-trunks containing disembodied torsos in the local railway station's left-luggage office. The cops, of course, are sometimes on the receiving end — I'm talking about homicide, not monetary inducement to neglect their sworn duty — and last month the Nice Police — Oh, I give up. Let's start again: Last month the police of a town on the French Riviera were busy investigating the death of an undercover agent who was found shot in the head. His name was Lieutenant Nit.

The *Post* reported last summer how a Los Angeles police unit had broken up an international call-girl ring. It was headed by Detective Fred Clapp (note to the editor: if you'd only give me the space, I'd be able to cross-reference this item in the medical section as well). One of the Bunco Squad officers looking for the fugitive head of the collapsed London & County Securities bank is called Detective-Inspector Robin Constable, a fact, I should have thought, that the defence will pounce upon if the case ever gets to court. Far more suitable to the job

in hand is Buckinghamshire's Chief Inspector G. Ballard of the Traffic Division.

It is with some relief that I turn from the cop-shops to the courts. In Pretoria, many a villain must have been pleasantly surprised to learn that his case was to be heard by Justice W. Human, though I must admit I can't imagine how persons convicted of sexual offences in Britain react to the news that their appeals are to be heard by Lord Keith of Kinkel.

No such speculations can possibly be entertained by clients of Salt Lake City's Steven Swindle, who, according to a *Newsweek* item sent to me by Samuel H. Abramson of New York, recently defended Marc Schreuder, who was accused of knocking off his grandfather.

In the same category, according to information supplied by Eli Vardy of London, is LBC radio's crime correspondent, Tim Crook. Even more dismaying, to my way of thinking, is the name of the president of New York's John Jay College of Criminal Justice, which I spotted in a copy of Prof. Donald E.J. MacNamara's latest book on criminology. It is Gerald Weldon Lynch.

How reassuring it was then to learn from an anonymous correspondent that one of the lawyers beaver away in the Ministry of Justice in Jerusalem is Justus Weiner.

I HOPE no one imagines it's easy to write this column, juggling piles of readers' letters while bearing in mind the classic unities of time, place and action and, at the same time, trying to remember stuff like "I before e, except after e." It certainly doesn't help matters that all the time I have the uneasy feeling that one of the eternal verities has got stuck in the fluff under the Margin Release.

I have two ill-assorted contributions to get in somehow. One of them is about Tel Aviv's Chief Rabbinate and the other from Buckingham Palace. Yehoshua Yaffe parted with a 1974 clipping from *Yediot Aharanot* which said, "We approached the Chief Rabbi of Tel Aviv-Yafo, Rabbi Yitzhak Yedidiah Frankel, and received a very prompt reply from the director of his bureau." This official's name was Haim Lngsam.

How do we get from the Rabbinate to the Palace after turning left on Allenby? Easy: promptness, and by extension punctuality, is the politeness of princes and so we can squeeze in an item given to me by Ruth Limor of Jerusalem about Queen Elizabeth's household. The Woman of the Bedchamber is Lady Susan Hussey.

Now we've passed seamlessly and even shamelessly into the Royalty section, I would like some reader (are you listening, Emilio?) to tell me if Italians are conversant with Tennyson's works:

You must wake and call me early,
call me early, mother dear;
Tomorrow'll be the happiest time
of all the glad New-year;
Of all the glad New-year, mother,
the inoddest merriest day
For I'm to be Queen o' the May,
mother.

I'm to be Queen o' the May.

You see, the death has just been announced of ex-King Umberto who reigned for only 26 days in May, 1946, and as I recall was ever afterwards known to his former subjects as the King of the May. □

(Next: Music taught by Miss Walling)

Hallelujah. The Liqueur to drink after...

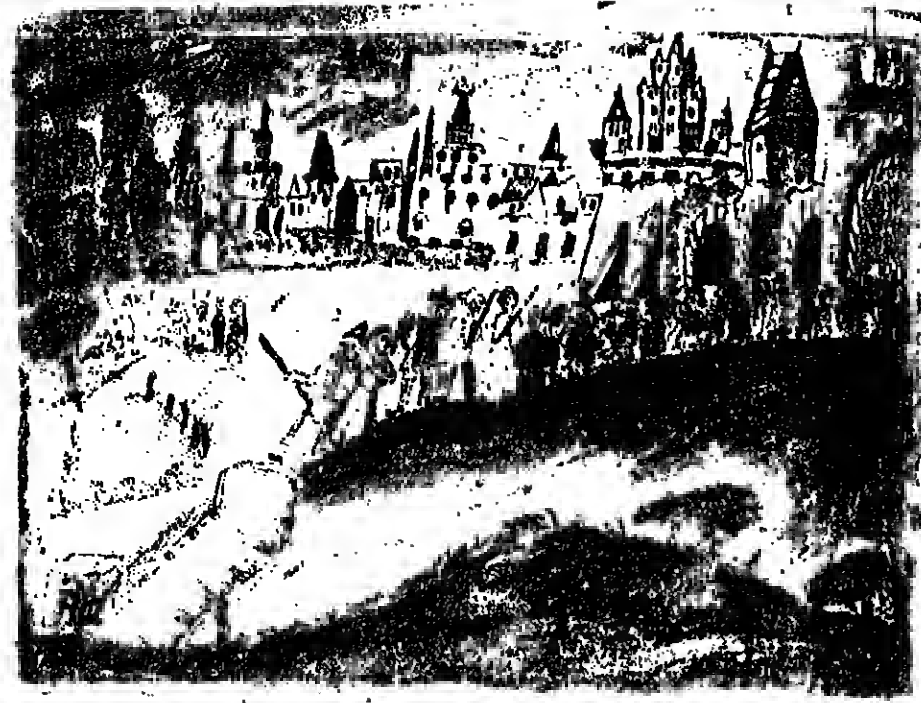


You needn't ask after what...
There are so many occasions and only one Liqueur that suits them all.
Hallelujah.
The Liqueur to drink after...

hallelujah



Hallelujah — Unique orange liqueur based on old Askalon Grand 41 Brandy.
A superb product from Askalon wines.



Haggadot by hand

Post Art Editor MEIR RONNEN looks at some priceless 18th century illuminated haggadot now on show at the Israel Museum.

"...and what is the use of a book, thought Alice, without pictures or conversations?"

(From Alice in Wonderland, by Lewis Carroll.)

BY THE 18th century, a considerable number of Jews in Germany had begun to make themselves useful to a considerable number of princelings and landgraves with considerable holdings; some of them became invaluable advisors and virtual courtiers. Others became secure in banking and commerce. They were thus in a position to commission, long after printed ones were available, hand-written haggadot for their Passover Seder meal. And, with something like Alice's question in mind where keeping their children awake at the Seder was concerned, they also requested the itinerant scribes who wrote the haggadot to illustrate them.

A number of these marvellous hand-made books all written between 1720 and about 1790, are now on show for the first time at the Israel Museum. The illustrations in them are virtual folk-paintings, traditional scenes set in local landscapes and contemporary dress. They are often clumsily if charmingly executed, for the *safet ston*, the Jewish scribes, were not trained artists. But the scribes had the sensibilities of skilled and practiced typographers; they lettered pages of great clarity and beauty. Each haggadah also contains a colophon, happily enabling us to identify both owner and artist, not to mention the precise date.

This show is however, much more than a display of *Judaica cariosa*. The hand-made haggadot occupy the centre of the gallery. The far wall is taken up with photo enlargements of all the themes used over and over again by the scribes. The near wall and its showcase houses the earlier printed haggadot and the Christian biblical illustrations from which nearly all the depictions are derived. The earliest here is the beautiful Prague Haggadah printed in 1526 from woodblock type and woodcut illustrations. The typeface

is a delight; it would be worth going to the show just to see this wonderful Hebrew letter.

Other printed prototypes are from Mantua (1568); Venice (1609); and Amsterdam (1695 and 1712). But another prime source is Mathias Merian's *Icones Biblicae*, itself based on earlier Christian imagery. Avram bar Ya'akov, the artist of the Amsterdam Haggadah, borrowed four different figures from different sources in Merian to illustrate the Four Sons. The Amsterdam combination became a prototype for the 18th century Jewish illustrators, though each did something different with the background, adding grass and sky or a tree with birds or a local townscape.



Fertility illustration from haggadah by Aaron Schreiber, Vienna, 1751.

Though the illustrations were designed to help the women and children who could not follow all the text, they are often carefully captioned; the scribes took great pains to make meanings clear. While most pictures directly illustrate the text, others interpret words or are based on the midrash. Other illustrations are added for sheer beauty of decoration, "adornment of the commandments." In his colophon of a haggadah from 1732, its scribe, Abraham Sofer of Ithringen, writes: "All the more that the scribe illustrates the Exodus from Egypt, is his work praiseworthy and excellent: to be the son who asks his father, Why is this Haggadah different from (all other?) praise and glory..."

In general, the illustrators did not play around with the traditional iconography or concept; they altered the backgrounds rather than the figures. While some did try to produce original concepts others

turned again directly to Merian. The only illustrative theme that appears to derive from totally original ideas is that of *Had Gadya*. Only a Kid, though it is often invested with the atmosphere of a medieval morality play.

Like *Had Gadya*, *Who Knows One? (Ehad Mi Yodea?)* was a feature of 18th century haggadot. This serial quiz, which first appeared in late 16th century Ashkenazi haggadot, is thought to be based on a Christian hymn taken from a peasant song and appended to the haggadah as another device for keeping the children awake. In some handwritten haggadot, each of the 13 verses are, for the first time, illustrated separately. As with *Had Gadya*, the vignettes are true genre scenes, all derived from contemporary reality. The tendency throughout to clank classical printed line engravings in painterly and contemporary terms (the illustrators worked with watercolour and gouache on parchment or paper) gives us many clues to the modes and manners of the times. One perennial feature of the *nouveau riche* seems to be higher halos and lower necklines.

This is an utterly charming exhibition, fascinating in its tracing of influences and styles; the professional, well-designed presentation is augmented by informative panels. Curator Haya Benjamin is quick to point out that the show was researched by Haviva Peled. Put together with the assistance of the National and University Library in Jerusalem, it was made possible by Yonai and Michael Fluersheimer.

It lacks but one thing: an introductory panel outside the door briefly explaining what the show is about, and why it is laid out as it is. For I have, on several occasions noticed both tourists and Israelis walking down one wall of this show without realizing what was available to them on the other, or even in the centre cases. A little drawn plan on the introductory panel would make this abundantly clear. (I.M. Cohen Gallery, Israel Museum). A catalogue is promised in a month or so. The show remains open till early May.

At top (left) the Exodus as depicted in pen and ink by Abraham of Ithringen, Germany, 1732, and, above, as rendered in pen, ink, water-colour and gouache by Joshua ben Mordecai of Wolletz, in an Amsterdam haggadah of 1769. Below is their source: an engraving printed in the Amsterdam haggadah of 1695.



Rendering in pen and ink of the traditional depiction of the Four Sons by Zimmel (Meshulim) of Polno (Vienna, 1719). The figures are derived from Mathias Merian. The warrior is the villain.



Grace, from a haggadah made by Nathan ben Rabbi Shlomo of Mezritz, 1730. Photos courtesy of Israel Museum and National University Library.

Poison pen

THE SKULL BENEATH THE SKIN by P.D. James. London, Faber and Faber. 384 pp. £7.95.

Philip Gillon



BECAUSE P.D. JAMES is a woman writer of detective stories, she has been linked to the triumvirate of Agatha Christie, Dorothy L. Sayers and Ngaio Marsh. No comparison could be wider off the mark; she is superior to any of them. She is far closer to Michael Innes (the pen-name of Oxford don J.I.M. Stewart), the creator of Sir John Appleby of Scotland Yard. Her novels, like Innes', are intricately plotted, and are concerned more with character than incident, even though gory murders take place from time to time. Literary quotations and allusions, vital to the development of the plot, abound, and are picked up with ease by detective, victims and murderer.

So her books, though they may be caviare to the general, are a delight to the connoisseur. Her latest novel, *The Skull Beneath the Skin* — the title comes from T.S. Eliot's *Whispers of Immortality* — is perhaps the best of the nine she has produced so far.

Cordelia Gray, her heroine, bears little superficial resemblance to Sir John Appleby. She is no knighted servant of the Crown, but a spinster in reduced circumstances, an orphan educated in a convent, who has set up the nameplate of her private detective agency hopefully in a squalid London suburb. Most of the cases she handles involve the tracing of missing and much beloved pets. But occasionally a Gothic murder comes her way.

LIKE APPLEBY, she can identify a quotation, not only from Shakespeare, but even from the minor Jacobean like Webster, at the drop of a skull in a Hamletian graveyard. That must have been some education she got in her convent.

Somebody, impressed by her skill in hunting down lost cats, gets her a bizarre appointment as a sort of bodyguard for a famous actress, Clarissa Lisle. Clarissa has been receiving poison pen quotations, from same anonymous source or source, which remind her that all flesh is as grass. The terms of Cordelia's brief are vague; she is expected to trace the poison pen writer, to protect the capricious star from harm, and to act as a sort of confidential secretary.

The setting is a grim castle on an island just off the English coast, with a limited cast of potential murderers. Yet three murders are committed, and more attempted, and the rather unattractive local constabulary are completely baffled. A great many clues are scattered as much apparently to perplex the reader as the police. Yet, in the end, Cordelia assembles them neatly in a manner as credible as it is credible.

This is not a rapid-fire thriller to keep you awake through the night but rather a book you will read at a slower rate, and, ultimately, with far more satisfaction.

THIS WEEK'S EVENTS THE TEL AVIV MUSEUM 27 SHAUL HAMELECH BLVD. TEL. 257361

NEW EXHIBITIONS NEW PAINTING FROM GERMANY

11 artists are represented in this exhibition. They are struggling with the problem of national identity (the split between East and West), with their country's history and with the problem of their national conscience. Their works are marked by the influence of the economic, social and political crises undergone by their country. The world outlook of the younger generation draws on the pop, punk and new wave culture (See Gallery Talk). Through the assistance of the Israel Phoenix Assurance Company Ltd.

NEW PAINTING FROM THE JOSEPH GESSSEL COLLECTION

Paintings by Sigfried Anzinger, Luciano Castell, Bruce McLaren, Mimmo Peledno.

A.R. PENCK — EXPEDITION TO THE HOLY LAND A Graphics Portfolio

CONTINUING EXHIBITIONS

HELMAR LERBE: PHOTOGRAPHS 1910-1947

Over 180 photographs in this comprehensive exhibition of a forgotten photographer and cinematographer whose main works were undertaken in Israel between the years 1932 and 1947. The exhibition focuses on his sense of close-up portraits of "characters" — photographs dramatically draped in sunlight, reflected by mirrors. Exhibited in co-operation with the Folkwang Museum, Essen.

MICHAEL NA'AMAN 1975-1983 (see Helena Rubinstein Pavilion)

Gallery Talk (in Hebrew) at the exhibition New Painting From Germany. Wednesday, 30.3 at 11.00 a.m., Thursday, 31.3 at 8.00 p.m.

MUSIC ISRAEL DISCOUNT BANK

Choir and Orchestra of the Rubin Academy of Music, Tel Aviv University, and Kantorale Stiglitz, Berlin.

Conductors: Dieter Beermann, Avner Itel

Programme: J.S. Bach, Canzone No. 21: Haydn, Missa Cellenens.

Sunday evening, 28.3 at 8.30 p.m.

The Fourth Arthur Rubinstein International Piano Master Competition

Part I: Recitals, Friday 26.3, 8 a.m.-2 p.m., Sunday, 27.3 from 9.00 a.m.-1.00 p.m.; 4.00 p.m.-8.30 p.m.

Part II: Recitals and Chamber Music, Wednesday, 30.3, Thursday 31.3 from 8.00 a.m.-1.00 p.m.; 4.00 p.m.-8.30 p.m. With Menachem Brauer, violin; Zvi Harel, cello.

All tickets are sold.

MANDARIN CHINESE RESTAURANT

THE "MANDARIN" RESTAURANT OFFERS CHINESE COOKING LESSONS.

NOW YOU TOO CAN SHOW OFF YOUR ORIENTAL COOKING TALENTS TO YOUR FAMILY, GUESTS AND FRIENDS ALIKE. AS OF APRIL THE 15TH THE MANDARIN IS OFFERING COURSES IN THE ART OF CHINESE COOKING.

PARTICIPANTS WILL FEAST ON THEIR FOOD CREATIONS AFTER EVERY LESSON.

Special Event
"Minimal Contact", a successful European new wave group, in a one-time concert, with: Malka (Yo-Yo) Spigal, bass and synthesizer; Bery Sakharof, guitar and synthesizer; Semy Birnback, vocals; Max Frankel, drums; Chuck Polak, percussion. Tuesday, 29.3 at 9.00 p.m.

CINEMA
Premiere Screening
The Oughtman's Contract (Britain, 1982, in colour, 108 min., English with Hebrew and French subtitles)
Peter Greenway's labyrinthine story of sex, deceit and draughtsmanship at a sun-washed country house in England. "One of the most delightful, genuinely original English films in ages." (Sunday Telegraph). "The visually splendid style of the film is matched by performances of enormous wit." (Daily Mail).
Saturday evening, 28.3, daily at 4.30, 7.15 and 9.30 p.m.

The Walking Museum
Guided Walks for Parents and Children (in Hebrew)
Encounters with the architecture of Tel Aviv and Jaffa of the twenties and thirties: The Oram Houses of Early Tel Aviv. Meeting point: 27 Nahalat Binyamin Street, corner of Grunberg Street. Wednesday 30.3 at 10.30 a.m.
Architecture in Jaffa. Meeting point: Jaffa, Kikar Heshbon Thursday, 31.3 at 10.30 a.m.
Afternoon Adventures for Children
Due to the Arthur Rubinstein Piano Master Competition there will be no Afternoon Adventures between the 20.3 and 31.3
Visiting Hours this Week
Saturday 28.3, 10 a.m.-2 p.m.; 7.00 p.m.-10.00 p.m. Sunday, 27.3, 10 a.m.-10 p.m.; Monday, 28.3, Erev Pesach, closed. Tuesday, 29.3, 7 p.m.-10 p.m. Wednesday and Thursday, 30.3 and 31.3, 10 a.m.-10 p.m. Friday — closed.

HELENA RUBINSTEIN PAVILION

6 TARSAT ST. TEL. 287196, 299750

NEW EXHIBITION MICHAEL NA'AMAN, 1975-1983

The first Museum one-man show of one of the young Israeli artists who represented Israel at the 1982 Venice Biennale.
Guided Tours and workshops for students. Classes and groups will be able to visit the exhibition and work in a drawing workshop.
Miniature Rooms. Guidance and workshop by appointment in advance at the Pavilion office.

NEW AT THE HELENA RUBINSTEIN PAVILION
At the cafe — Reading Corner with catalogues and magazines
Visiting Hours at the Pavilion this Week
Saturday, 28.3, 10 a.m.-2 p.m.; Sunday 27.3, 9 a.m.-1 p.m., 5 p.m.-9.00 p.m. Friday closed.

Monday 28.3, Tuesday, 29.3, closed.

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MANDARIN CHINESE RESTAURANT

THE "MANDARIN" RESTAURANT OFFERS CHINESE COOKING LESSONS.

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PARTICIPANTS WILL FEAST ON THEIR FOOD CREATIONS AFTER EVERY LESSON

THIS GESTURE IS IN RESPONSE TO ALL OUR CLIENTS WHO HAVE ASKED US TO DO SO.

FOR REGISTRATION AND MORE INFORMATION PLEASE CONTACT:

MANDARIN RESTAURANT
14 KIKAR KEDUMIM, OLD JAFFA
TEL: (03) 836107

Israel Department of Antiquities and Museums

**VOLUNTEERS REQUIRED FOR
ARCHAEOLOGICAL EXCAVATIONS
AFTER PESSAH**

1. Beit Shaan, Roman period, April 6-22.
Contact: Michal Palag, Tel. (02) 278804.
2. Yiftahel (near Tivon), Pre-pottery Neolithic period, April 10-June 5.
Contact: Eliot Braun, Tel. (02) 278618.

For additional information, contact Maria Ratig at the Department of Antiquities (in the Rockefeller Museum), Tel. (02) 278803 (8 a.m.-2 p.m.).

Lower Galilee Regional Council
Child Resettlement Fund — Kmunah

Invite you to participate in the opening of

The Edith Wolfson Centre
at the Lower Galilee Religious Regional School, Kibbutz Levi, on Thursday, March 31, '83 at 2.30 p.m.
Transportation: Please contact 02-630820.

Kol Yisrael — Music Division
in cooperation with YMCA Jerusalem
Presents:

THE ISRAEL SINFONIETTA

Conductor: Karsten Andersen (Norway)
Soloist: Uzi Wiesel, cello

Works by Handel, J. Tal, Dvorak, Grieg
Sunday, March 27, 1983, 8.30 p.m. YMCA Auditorium
Tickets available at Klayim and at the YMCA box office.

**ISRAELITISCHES WOCHENBLATT
REVUE JUIVE**

Founded in 1901
CH-804 Zurich/Switzerland, Flornstrasse 14
Published in German and French. This independent Swiss paper will keep you informed about what is happening to Jews all over the world in the fields of religion, politics and culture. Large advertising section for business and personal notices. Sample copies and advertising rates available.

THERE IS nothing like a good book to fortify one during a six-hour stint of guard duty in one of the IDF's observation towers along Lebanon's Zaharani River.

John Keegan's *Six Armies in Normandy* (Jonathan Cape, £8.95) attempts to reconstruct the main lines of the battle, and to convey its nature and outcome, through close-ups of a number of crucial phases in the campaign of June-August 1944.

Keegan is at his best when zooming in on the battle "from below" — not grand strategy but the foot-soldier's war — as in his now classic *The Face of Battle*.

The preparations, the flight and the jump of the U.S. 101st and 82nd airborne divisions on the right flank of the Normandy beachheads on June 5th and 6th are brilliantly reconstructed. Like medieval knights weighed down by their armour each para crawled or was pushed onto his DC3 carrying at least his own weight in equipment.

KEEGAN MAKES it palpable by quoting Donald Burgett, a private in the 101st. He carried "one lot of Olive Drab, worn under my jump suit... helmet, gloves, main parachute, reserve parachute, M16 West, rifle, .45 automatic pistol, trench knife, jump knife, hunting knife, machete, one cartridge belt, two bandoliers, two cans of machine gun ammo totalling 676 rounds of .30 ammo, 66 rounds of .45 ammo, one Hawkins mine capable of blowing off the tracks of a tank, four blocks of TNT, one entrenching tool with two blasting caps taped on the outside of the steel part, three first-aid kits, two morphine needles, one gas mask, a canteen of water, three days' supply of K-rations, two days' supply of D-rations, six fragmentation grenades, one Gammon grenade, one orange and one red smoke grenade, one orange panel, one blanket, one raincoat, one change of socks and underwear, two cartons of cigarettes." He seems to have forgotten only his personal weapon, a rifle or sub-machinegun.



"The Folies Bergère" by Charles Costle (Methuen, £9.95) tells the story of the famous music hall from its opening in 1869 through the appearance of the first of its famous nudes in 1911 to the present day. Filled with anecdotes about the "grandes cocottes," spies like Mavis Horri and such stars as Mistinguett, Josephine Baker and Toulouse-Lautrec's Yvette Guilbert, this book is a tribute to the greatest tourist attraction in Paris. A.B.

Fortifying books

Benny Morris

Keegan weaves general observations about the nature of war and strategy into his description and analysis of Normandy.

Normandy and, later, Arnhem and Operation Varsity proved that parachuting into battle was too costly and impractical, he concludes.

During the drop, which involved 13,000 in the American zone, only seven parachutists refused to jump out of the door of their DC3, and preferred to "face the savage disciplinary consequences and total social ignominy."

NICHOLAS MOSLEY'S *Rules of the Game* (Secker and Warburg, £8.95) is a poor man's version of Nigel Nicolson's *Portrait of a Marriage*. It is the biography of Sir

friends," said Cimmie, daughter of Britain's one-time Viceroy to India and Foreign Secretary, Lord Curzon.

Later, according to their friend Bob Boothby, Tom (Oswald) asked him to comfort Cimmie as he had just told her about "all his women." "Bob Boothby said: 'All, Tom?' and Tom said 'Well, all except her step-mother and her sister.'"

ACCORDING to Nicholas, Cimmie had little will to live by 1933, and collapsed rapidly when illness set in.

Nicholas quotes extensively from his parents' correspondence with each other. There seems to have been real love flowing in both directions, at least in the first years, but mostly from Cimmie to Tom. Often written in baby-talk, and illustrated with animals, the letters, especially Tom's, are frequently perverse: "His own darling Moo-Moo, Does so miss her, but lucky she did not come... All love in world from her adoring fellow."

The book focuses also on Sir Oswald's political career until 1933. In this respect, his son's book doesn't have much to say which hasn't been said already by Skidelsky.

"Misguided rather than bad" seems to be Nicholas's verdict on his father, though the character that emerges is clearly far from attractive.

JAMES JUPP'S *The Radical Left in Britain 1931-1941* (Frank Cass, no price stated) is a re-worked London University thesis, and too often reads like one.

It analyses the ILP, the Communists, and the Communist front organizations in Britain before Russia's entry into World War II.

Jupp argues that "The Radical Left has always been peripheral to the centres of power in British political life."

JEFFREY ARCHER'S *Not a Penny More, Not a Penny Less* (Fawcett, £2.95) is a poor "financial mystery" about a group of defrauded persons

who revenge themselves on an international financial crook. A society doctor, an Oxford don and an aristocrat take Harvey Metcalfe for a ride.

The long, involved plot buries the action, which in any case is quite anticlimactic by Mike Hammer standards.

William Buckley Jr., of *National Review* fame, has turned part-time thriller writer. *Mareo Polo II You Can* (Avon, \$3.50) is his latest.

It is based on Gary Powers' ill-fated flight over the U.S.S.R. during the Eisenhower-Khrushchev summit, and on the harrowing of a KGB missile under the CIA edifice at Langley, Virginia.

Unlike the U-2, the book fails to take off.

I FINISHED my 24-day stint with Operation Lucy by Anthony Read and David Fisher (Sphere, £1.95). It traces the workings of the famous Soviet spy ring which operated in Switzerland during World War II.

Fisher and Read establish that the ring was thoroughly penetrated by British agents, and that information destined for Moscow apparently reached London first through the good services of Allan Fote, the M16 man who died down and out after the Service turned its back on him.

Lucy's contribution to spy literature rests on the identification by the author of the Lucy network as the prime British means of conveying Ultra material to the Russians during World War II.

The British had cracked the German Enigma cyphers, and were faced with the problem of how to transmit relevant information to the Russians without compromising its source. They wanted the Germans to continue their use of Enigma coding machines. According to Read and Fisher, Lucy (which had mysterious unnamed sources, and was regarded by the Russians as highly reliable) was the channel used by the British for passing on Ultra material. The Russians never penetrated this British stratagem.

Ostentation sells

EVER SINCE Galsworthy, architects in fiction have frequently been type-cast as characters of unmitigated egotism and ambition. Norman Bogner may have set out to redress the balance. In the person of Bobby Canaday he presents that rare specimen: the idealistic young architect who loves his doing and hands west to California where he will have the opportunity to design fine living spaces for people, and, through this, to make good as well.

On the other hand, this high-minded vindication of a maligned profession may not have been upmost in Bogner's mind as he set out to write this particular blockbuster. One rather suspects that it could not have been. He must have been concentrating too intently on the magic formula to take such literary nuances into account. That tried and tested recipe: take a handful of stereotypes (the loyally Claire, the charismatic Canaday, the pert Madeline, the sultry Hillary); mix well into a fast-moving plot; pepper generously with descriptions of rather mechanical sexual activity and then, finally, coat with a thick layer of name-dropping. The cauldron bubbles, and then: hey presto! There it is — a screaming best-seller! Bogner (also author of *Seventh Avenue*) serves us up a similar concoction to that offered by Jackie Collins, Harold Robbins, Jacqueline Susann et al. But the familiar recipe still manages to whet our appetites.

Canaday is the shining knight (in the kind of bronzed, muscular armour that a Mr. Universe might covet) who journeys enough time in that Eldorado of glamour and affluence, the Californian Dreamland, to make his name and establish his fame. He then rides away from the whole deal, into the sunset — but eastwards — once more. From the outset, he is the hero who has sussed out the California scene, as he cannily admits to

CALIFORNIA DREAMERS by Norman Bogner. New York, Ballantine Books. 394 pp., \$5.50.

Aloma Halter



Leonard, the multi-millionaire for whom he would like to work, as early on as page 19: "You're selling ostentation for that price, not good taste, and it's a helluva challenge."

Canaday is the "real" man (as his female following admiringly convinces him) who has the integrity to reject the flesh-pots of California — though not until after he has struck his paws in!

California Dreamers is one of the those substantial novels where the reader's native intelligence is grossly underrated, whilst his interest in all aspects of cellophane-packaged materialism is considered insatiable.

IF ONLY the prose wouldn't read like the menu card at the Hilton, the latest Motor Show catalogue and "Cosmopolitan" all rolled into one. If only the characters could perform routine motions like sitting down without us being told by Bogner that they are creating their Dior or Ann Klein clothes; take a drink without us having to agonize whether that handy or Blane de Blanc was in fact the appropriate choice; or drive away without our being told: "he pulled his new silver Honda Civic out of the garage."

This dogged materialism by far exceeds healthy attention to detail. Does the reader really care, does it actually matter, if it is a Sony or a Bang and Olufsen that is playing in the couple's garage on their water-mattress? Maybe to manofuturists, and ad tycoons of course. In

the course of the book one begins to wonder if Bogner's typist didn't absent-mindedly lend in the latest catalogues between the pages of the draft. The "hot" passages grow tepid when compared with the frenzied orgy of name-dropping and label-waving!

"He was about to towel dry his hair when she handed him her Chiari blower. They'd switched to Wyborowa Vodka, straight from the freezer in her sitting room. With all the cosmetics available, he was surprised to see her just rub some Swiss Performing Extract on her face, put on some French..."

And this is just the beginning of the relationship! A friend who worked in the guest-house at Nuebia has a name for this kind of novel. Bar novels. The only kind she could stand to read while doing bar duty and not resenting having to serve the occasional drink between paragraphs. Bar novels can be returned to at any time, anywhere in the book. There is never the danger of losing the place because there are no places; wherever it falls open the content will be much the same: racy dialogue, some action, and sex never far over the next page. After all, the hero is always about to lay/leave his mistress; marry/abandon the girl he's home; be given the big break by the big boss; get broken by/get even with the scheming rival, the revengeful/grateful/father-in-law/all-powerful corporate...

Yet this is the kind of book that is widely read, for solid reasons. It holds out the promise of a "good read" that will have no impact, even short-term, on the over-taxed brain. It offers a convincing 400-page escape into the wonderland where Gielor or Armani are the really agonizing dilemmas. In the meanwhile, we forget the struggle to save that money to pay the orono in time to benefit from that rainbow-coloured reduction promised us. And it is an invaluable hook for a wait at the dentist, for the return bus journey, slitting it out at the Snelmat, or that next bout of February flu.

Stiff upper lips

STATUES IN A GARDEN by Isabel Colegate. New York, Avon Books. 160pp. \$2.95

Michelle Cameron

THERE IS justification for the initial suspicion that Isabel Colegate's *Statues in a Garden* is a romantic novel of the type sought out by overweight, middle-aged ladies sensitive to the trappings and triumphs of young love. After all, the novel, set in Edwardian England, is little more than a vehicle to record day-to-day events in the life of an aristocratic family. It is spring in England, there are balls and house-parties galore, a wedding looms. The trappings for romance are all there. But since this is not merely another romantic novel, any love which emerges this spring just before the first World War is either thwarted or perverted. And it tears apart the aristocracy

family of this novel. Colegate freezes small events into a series of vignettes. Pretty little scenes are displayed: Cynthia Weston enjoys a successful entrance into a ballroom, children play hide-and-seek in the garden, there is a lunch at the House of Lords, a dinner party. Behind these tranquil, and often dull, events, Colegate hints that all is not as it appears. Here she faces a problem: her upper-class English characters were taught from birth to stifle their feelings, and to expose only traces of them. Perhaps it is this which, while making the novel authentic, makes it also tedious reading at times. It is for the same reason that the book's conclusion is so striking, and hard to accept. Yet Colegate achieves a goal here: in demonstrating just how fragile the fabric of this society has worn, she prepares the way for its dissolution after World War I.

Small difficulties

CONVERSATIONS WITH RABBI SMALL by Harry Kimmelman. Fawcett. 256 pp. \$2.95.

Philip Gillon

I MUST sound a very strong note of warning about this book: it is not a thriller, although the central character is Rabbi David Small, of Harvard's Crossing, who slept late, went hungry and did other things to solve crimes. In this volume he plays the part of a rabbi, rather than of a sleuth, and explains to a would-be female convert the nature of God and Judaism, and why it is by no means easy to be a Jew.

The *shiksa*, Joan Abernethy, is very much in love with Aaron Fried, a nice Jewish boy with great poten-

tial as a scientist. Rabbi Small explains to her the problems of being Jewish, and implies that anybody volunteering to share our burdens needs to have her head examined.

The trouble is that Aaron's own rabbi, one of the narrow-minded, obstinate brand, won't convert her under any circumstances. Rabbi Small is not prepared to do the job behind Rabbi Bernstein's back, and so gets himself involved in a feud with Bernstein and his colleagues.

Stalemate. But wait! The detective in Rabbi Small takes over, mixes intuition, deduction and *halocho* adroitly, and produces a happy ending that satisfies everybody. Despite the ingenious conclusion, this is more a book for addicts of Jewish theology than for lovers of gore.

THE SPORTS coverage in *The Guardian* is remarkable for its fresh insights and bright writing. The paper has a rare array of varied talents dealing with a wide range of sports. John Arlott covers cricket with the authority of a Vivian Richards cover drive; David Laeey scores in soccer with the brilliance of an Ian Rush; David Irvine brings us tennis as vividly as McEnroe reviewing the paragon of an umpire; Peter Dobereiner assesses a duffed bunker shot with the irony of a Nicklaus looking at a rare error; Matthew Engel on racing is as superlative as Shergar; John Samuel sails through ailing like Mahre.

Anyone in England who is interested in sport, irrespective of his views on *The Guardian's* political editorials, voraciously devours each day both the news reports on sports and the columnists' commentaries. So it is with considerable pleasure that a fan reads this annual.

Time is naturally a disadvantage: sporting battles of yesteryear cannot compete for one's interest with today's struggles. But this weakness is offset by the selection of the pieces, which is analytical rather than descriptive. British humour and irony run through many pieces. Thus Matthew Engel writes on the Grand National: "Certain British institutions survive against all odds, often against all reason — the House of Lords, the Church of St. Mary-le Strand, Walter Gabriel.

Sports coverage

THE GUARDIAN BOOK OF SPORT 1981/2 edited by John Samuel. London, Secker and Warburg. 184pp. £5.95.

Yaron Kenan

None has been on the brink quite so often as the annual springtime ritual in which a pack of mostly second-rate steep chasers negotiate an improbable racecourse in near-desert surroundings in a tucked-away suburb of Liverpool. Probably none inspires so much affection, either."

HERE IS Dobereiner on the golfer's conundrum: "Since golf is the most paradoxical of games it is fitting enough that the European year should begin in the United States, in Africa and the Far East. Once the season begins the golfers resemble a tribe of strolling players but during the warm-up months of the new year they are seen for what they truly are: mercenaries in search of campaigns... a combined exercise in cost-effectiveness and ruthless self-appraisal dotorminea the player's movements because he must make an honest judgment in response to the most important

question of all: Where can I make the biggest profit?"

Frank Keating eulogizes cricketer Ken Barrington: "Barrington and Cowdrey dug in and battled it out on into the afternoon. They were on the point of swinging the match with an epic stand when a withering delivery from Hall broke Cowdrey's forearm. Crack! At once, Barrington in answering fury and in spontaneous hate struck Hall for venomous one-bounce foora over mid-on."

"The rage was on him in manic defence of his wounded officer — but then just as suddenly he took a deep breath, calmed his soul to concentrate and turned to stand again and see out the day in England's cause. They always called him the Colonel, as befitted a soldier's son. But he was more of a kindly sergeant-major without any bark or bite. Mind you, just a large beak and longer beam."

APART from the reviews of achievement and disappointment in the major sports, one especially interesting feature is the breadth of concern about minor sports. Alongside the expected stress on the various forms of football, cricket, racing and so forth, atten-

tion is accorded to growing sports like snooker and darts, and such hopefuls as real tennis, canoeing and figure-skating. Extra essays relate to the controversial topics of the day such as "Violence in Sport" and "Politics in Sport."

In his introduction John Samuel says of this volume: "Someone in 2081 can dust off the cover, open up a page and become absorbed in what made people cheer, exclaim, laugh or even weep, in an important part of their lives in 1981. Sport is not exclusively entertainment for the performer or watcher. It is a means of finding out about oneself, of testing mind, sinew and spirit, often alone, often unremarked, perhaps against another player, perhaps against a wave or mountain. Sportsmen and women are not a race apart. The gamechildren play before they go to school — the rules of behaviour they learn in the classroom — may be a stronger influence in later life than the things they learn in the classroom."

1981-2 happened to be a bumper year for extravagant events to recall. But the book is equally attractive for those who appreciate good journalism and enjoy strange shillies or flights of the imagination with abstract metaphors. Those with a nostalgic bent — and that means, I dare say, every sports enthusiast — will want to place an order for companion volumes at the end of each season.

Decennial

A COMPLETE up-dating of the *Encyclopaedia Judaica* has just been issued by Keter Publishing House Jerusalem.

The *Decennial Book 1973-1982*. Volume 17 of the original 16-volume work covers the years since the *Encyclopaedia* was first published, including the important events in Jewish history during those years, and topics that were not originally covered in the *Judaica*.

Since its publication in 1972, the *Encyclopaedia Judaica* has been considered the most significant English-language Jewish publishing event of the 20th century. More than 2,500 contributors were enlisted from among the most outstanding scholars in the various disciplines of Jewish knowledge and culture. The original *Encyclopaedia* contains more than 25,000 entries. The *Decennial Book* adds to the store of knowledge with entries including, a Diary of Events 1972-1981, feature articles covering the Yom Kippur War and the Peace Treaty with Egypt — two of the seminal events in Jewish history of the past decade; surveys of developments in Jewish communities throughout the world; as well as a variety of other new entries.

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REPORT SUSPICIOUS OBJECTS

STEIMATZKY MEANS BOOKS

THE ENGLISH and more recent, updated Hebrew version of *Har HaBayit, Israel's Temple Mount*, is really Everyman's Complete Temple Reader. In 18 chapters, tens of diagrams, maps and photos the authors cover anything and everything to do with what they subtitle, "The Jews' Magnificent Sanctuary."

There are detailed descriptions of the First and Second Temples and their subsequent destructions, including the impressive expansion effected by King Herod.

A verbal tour of the Temple walls, based on traditional sources and archaeological discoveries is given in great detail. Each gate, tunnel, staircase or landmark from ancient times is substantiated often with illustrations and photographs of the visual evidence still discernable to the penetrating eye, though half-hidden underground or closed-up today.

The section on the sanctity of the Temple Mount now is very pertinent and the source of great discussion among rabbis and Talmudic authorities. There are actually three basic theories according to these books:

1. The Western Wall, and all the present gates are part of the holy site and must not be approached or touched.
2. Any part of the Temple Mount is "suspect" and should not be entered today.
3. Only parts of the Mount require immersion and ritual purity, whereas other parts were never sanctified and may be approached by all.

The hope is that all *halachic* problems shall be resolved with the coming of the Messiah who will also rebuild the Temple itself in all its former glory.

THE KOTEL (Western Wall) receives extensive consideration in the books under review — its history, folklore, prayers and customs. Although it was not even mentioned in early sources and the central prayer sites were the Mount of Olives or the Golden Gate, in later centuries it was revered and popularized as it "expresses the hope that speedily our Mikdash will be rebuilt."

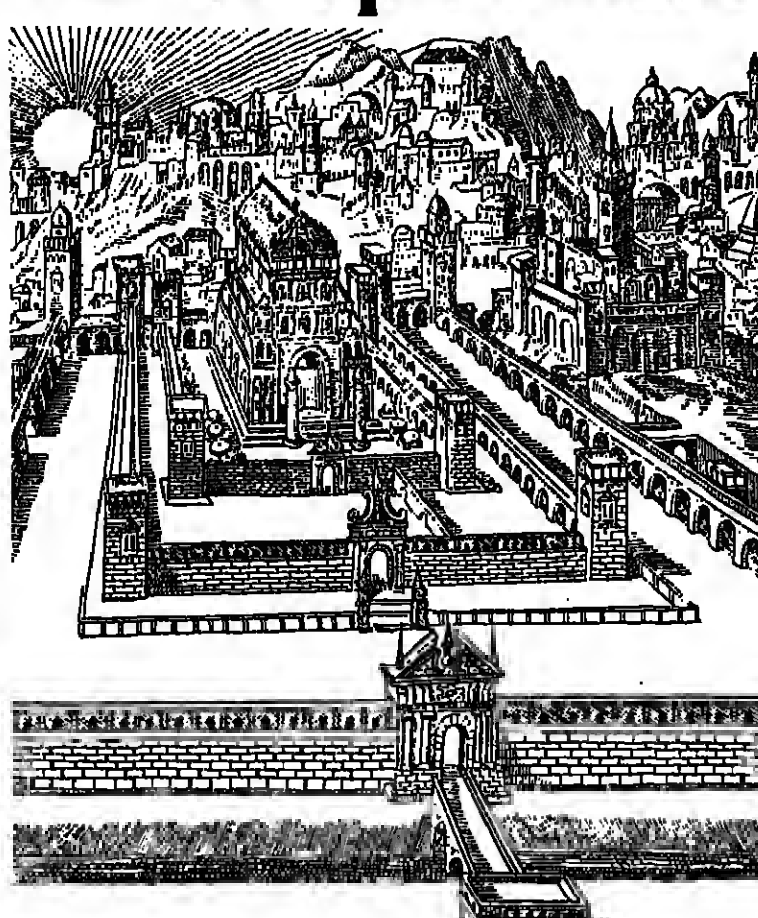
Many attempts to buy the Kotel area were launched in the last two centuries by important Jewish philanthropists, such as Montefiore and Rothschild but came to naught. In 1913 money was raised by the Anglo-Palestine Company to buy up the houses and resettlement the Arab families who lived within 30 metres of the Wall. But World War I broke out before this plan could be realized.

The chief rabbi of Hebron, Rabbi Eliyahu Mani, also gathered funds to build a triple synagogue next to the Western Wall — Sephardi, Ashkenazi and Ari. At the last minute the Arabs, whose homes were to be renovated, refused to sign.

Sometimes, ambitious Kotel schemes where thwarted from within. Rabbi Moshe Hillel Gelstein suggested that three shifts of Kohanim should patrol the Kotel area and that every effort should be made to buy up Arab property quietly. However his programme was not supported by Chief Rabbi Schmuel Salant, and thus failed to get off the ground.

Many believe that Jews enjoyed uninterrupted prayers at the Kotel only after 1967 when full access was possible, but the literary sources show that despite occasional disturbances, as many as 1,500 Jews would gather for services on a Fri-

The Temple Mount



ISRAEL'S TEMPLE MOUNT by Rabbi Shaul Shaffer in conjunction with Asher Joseph. Jerusalem, Achva Press, 285 pp. price not listed.

ENCYCLOPAEDIA OF THE SANCTUARY AND THE TEMPLE by Rabbi Shaul Shaffer in conjunction with Asher Joseph. Jerusalem, Achva Press, 351 pp. no price listed.

A VIEW FROM JERUSALEM, 1849-1858: the Consular Diary of James and Elizabeth Anne Finn by Arnold Blumberg. London and Toronto, Fairsleigh Dickinson University Press, 330 pp. No price stated.

JERUSALEM AND THE HOLY LAND Old Engravings (1483-1800), Edited by Ely Schiller. Jerusalem, Ariel Publishing House, 200 pp. No price stated.

Leah Abramowitz

day afternoon at the end of the last century. "It is a fitting custom every Friday afternoon to go to the *Kotel Ma'arav* from which the Shechina has never departed," writes Rabbi Moshe Reicher in *Sha'arei Yerushalayim* (1876).

Pious women would clean the area in front of the Wall. However during the British Mandate a great deal of friction developed around the rights of the Jews to hold organized prayers there. The English, with their flair for fairness, held an International Commission for the Wall in 1930 whose report is given in full. The principle of *status quo* was to be upheld, but "even though the Jews as per ancient custom have the right to approach the Wall for their devotions, the Kotel and area in front of it are the property of the Waqf (Moslem Authority)." Thus the impartial authorities ruled no benches, curtains, cupboards, or table and Ark for the Scroll could be placed there except on special occasions and the Shofar could not be blown.

worded complaint before the authorities. Though the case was lost because the court ruled a Jew had no business walking in front of the Christians' holy place, Finn's sponsorship was noted and appreciated in the Jewish Quarter.

Again, when the Jews of Hebron petitioned the British Consul with their fears of a pogrom, he travelled to the city several times and by his mere presence and interviews prevented any serious outbreaks. He may even have been held hostage on one of these forays into Hebron, although this information is not mentioned in the diary.

A HOST of difficulties beset the idealistic Consul and his wife, not the least of which was the continual turnover of Turkish governors. Many expected large bribes, didn't recognize the newly acquired rights of the European dignitaries and the Christian ecclesiastical authorities and were new nt the business of governing.

Finn was inconvenienced by Yaakob Pasha's reliance on astrology. "He would send off the Turkish post one day early to avoid a day he considered 'unlucky.'" For instance, September 20 was unlucky one year and when Finn's vice-consul went to the city hall on that day to enlist soldiers for a previously agreed-upon mission, he found the Pasha had sent off all the clerks and guards, forbidding work to be done on that unlucky Wednesday. Writes the Consul, tongue in cheek, "That September 20 may not have been unlucky for the Pasha, but he died one month later on October 20, 1854."

The ever-rotating Pashas and their subordinates never could catch on to European protocol and responsibility. Finn, on his side, was a rather prudish, unbending, even stubborn bureaucrat who insisted on having his way.

His feuds, and bigoted, inflexible personality eventually alienated him not only from the Turkish officials but from his European colleagues and eventually from his seniors as well. Although constantly warned to let up on certain vendettas and missionary activities, he wouldn't change. He was accused by the many enemies he had made of various crimes and mistakes and was withdrawn by H.M. Government in dishonour in 1863.

THE FINNS were often suspected of having ulterior motives in protecting the Jews. Complaints were forwarded by the rebbe-like authorities to the British Foreign Office, and contrary to Mrs. Finn's claims in her autobiography, the diary clearly shows that the couple did make efforts to proselytize Jews.

In none of the previously published works by the Finns, however, was there a hint of missionary activities or intentions.

ARIEL Publishing House seems to be competing with itself. Each new art book of ancient photos, drawings or woodcuts depicting Eretz Yisrael throughout the generations appears to be a better product than the last.

Jerusalem in Old Engravings represents a new concept, for it depicts views of the Holy Land in the Mameluk and early Turkish Periods, centuries with few pictorial records. The artists who drew views often put down their impressions after returning home and therefore many of the holy sites exhibit non-existent, Romanesque or Gothic features, products of the artists' imaginations.

Loyalties

A WORLD IN A COUNTRY, by James McWhirter. BSB International, Jerusalem, 190 pp. \$9.95.

David Krivine

FATHER JAMES McWHIRTER is an Ulsterman. When talking to Vatican officials, long before the present troubles in Northern Ireland, he gave them to understand that (despite his priestly garb) he himself "was not an ecclesiastical, but an ethnic, problem."

His paternal ancestors — thus he informed the reverend gentlemen — were Scottish Protestant cattle stealers; and his maternal ancestors were Irish Catholic horse thieves.

Observing their perplexity, he clarified his position: "Under the cover of the 'cloth,' I am really in Rome to steal acroplases." Somebody must have caught on that



he was vintage Hibernia, because "after that, thanks to their sense of humour, I was in the clear."

Behind the blarney, which makes this little book of reminiscences as entertaining to read as Father James is to listen to, there are solid loyalties, primarily to Christianity but also, engagingly, to Zionism.

HIS FIRST contact with the Middle East problem was a three-day visit to a refugee camp in Gaza. His reaction, expressed in a church publication: "Zionism has gone a whoring after other gods."

But then he rejoined his wife Joan who had taken residence in Israel. Although they live on the Arab side in Bethany, he was soon having "second thoughts." His work has taken him through many government departments in Jerusalem and, while he found excessive bureaucracy, he adds that "my reporting of these experiences would be less than fair if I did not say that for patience, downright and human consideration and the endeavour of officials to be just and impartial in very trying circumstances, I found the Israelis exemplary."

"Very trying circumstances" it needs an Irishman to grasp that. Another is Conor Cruise O'Brien, though he comes from the Republic. Their island — north and south — understands what it is to be a David in a world of Goliaths, with the press on the side of the Goliaths.

McWhirter takes his stand on what the Bible says. Chapter 19 of Isaiah forecasts a peace between Egypt, Israel and Assyria. If — "and it is," he cautions, "a big if" — the time has come for that, then the Israelis, equipped with the right technology, "could do for the Egyptians what their ancestor, Pharaoh, did for the Israelites."

As to the re-conquest of all Palestine in the Six-Day War, he quotes Simon the Zealot: "We have not taken but reclaimed what belonged to our Fathers, which for a time was held by our enemies." For all that and more, Father James rates a resounding *Yishar haKachol* or, in his own fruit language, "more power to your elbow."

I BEGAN an investigatory journey through the local cosmetic marketplace recently and have discovered enough surprises and paradoxes to make me feel like Alice in Wonderland. Cosmetics is one of the better-developed fields of manufacturing here, with at least five major companies which produce both treatment lines and make-up products at virtually every price range. Yet the market has been flooded lately with new-to-Israel imports at all levels of the price scale, but particularly at the very top and the very bottom. There must be sufficient choices of facial creams and lipsticks to wipe the grin clear off the face of the Cheshire Cat — and confuse the average consumer.

Just for teasers: One of the most snobbish and expensive brands on the market is imported by a Hittadrut concern, which is also a local manufacturer. The oldest Israeli cosmetic company, Taya, labels some of its products "No. 1, U.S.A." The two leading local cosmetics producers, Helena Rubinstein and Revlon, benefit from the fact that many people assume they are imports.

To complicate things, the current manager of one is the former manager of the other, while Revlon's former manager is today our minister of energy.

Like Alice, I grew curiously and curiously about a month ago, when I was invited to a lavish press breakfast at the Tel Aviv Hilton to introduce a newly-imported French brand of make-up products, Bourjois. The company, established well over a century ago, claims to be the largest single cosmetics firm in France, though it admits that L'Oréal is the largest complex.

Bourjois enters the market here with two main selling points — a wide range of make-up hues at middle-range prices, and its specially-designed do-it-yourself testing stands for shops. The importers have met with some resistance by local stores to the idea of stands unattended by the traditional sales "hostesses."

They are worried about vandalism and thefts from unattended sampling stands, but customers might be more concerned about the hygienic aspect, particularly with regard to lipsticks.

There is even a possibility that oral herpes, commonly referred to as "cold sores," could be transmitted through demonstration lipsticks, though the much-feared incurable genital herpes cannot. There is no Health Ministry regulation on the use of demonstration make-up in shops, but a doctor suggested to me that it might be worthwhile for the ministry to collect some samples from stores and test them for contamination with communicable diseases.

Shkem tells me the Health Ministry forbids the return or exchange of lipsticks and the Shkem chain, at least, adheres strictly to this policy.

I WAS SURPRISED to learn that the importer of Bourjois is Agia, a Tel Aviv medical supplies import firm which is also the new owner of the local cosmetics firm Lon of Yeroham, which is best known for its use of Dead Sea minerals and the Negev jojoba plant in cosmetic products.

It seemed to me that Agia, in importing a foreign brand of cosmetics, is actually competing with its own products, and when I put the question to its sales manager, Ami Blay, he gave me an answer which I was

Through the looking-glass



Bourjois launches its "Navy Look" for spring and summer with the introduction on a new range of make-up.

MARKETING WITH MARTHA

to hour in various forms from other firms too. "There are certain realities of the economic situation here. Sometimes, the market is more attractive for local products, sometimes it is more favourable for imports. We must be set up for both."

And he adds another fact of life: that our public has a preference for foreign goods, especially in cosmetics. Helena Rubinstein and Revlon, while producing locally, have the advantage of an international name, which gives them a "foreign connotation," whereas Lon does not.

In make-up products, Lon, and its new cheaper line Lonit, are near the lower end of the cosmetic price-scale. (Its skin treatment products come in several price ranges.) Bourjois is priced in Israel, as abroad, "at about the same level as Revlon's popular-price line, Charlie." Blay told me. Another imported brand, Max Factor, also compares its economy line, Maxl, to Revlon's Charlie.

ONE OF THE difficulties in comparing cosmetic prices in Israel today is that discount campaigns are the rule rather than the exception in this highly-competitive market. Most of the chain stores are offering Pessah discounts of up to 25 and 30 per cent, or give-away offers and raffles on many cosmetic items or entire lines. The private perfumeries are also participating in some of the pre-festival discount schemes, if they do not regularly sell cosmetics below their listed prices. In fact, hardly anyone pays the maximum list-prices for cosmetics these days. Helena Rubinstein's sales manager puts it somewhat bitterly, "Consumers aren't buying products any more — they're buy-

ing discounts."

The most novel pre-Passover scheme is at the Super-Pharm pharmacy chain (in Gush Dan and Beersheba), where customers get a \$50 trade-in credit on certain new cosmetics in exchange for any partially-used cosmetic item they have around the house. Super-Pharm assures me it will destroy all the traded-in goods, for hygienic reasons, and not attempt to resell or give them away.

Incidentally, the only two major local factories that have bothered to obtain *kasher le Pessah* certificates for their cosmetics this year — guaranteeing that the alcohol content does not have a grain source — are Helena Rubinstein and Revlon. Imported cosmetics are never used on Passover by the Orthodox, and it is therefore improper to bring these as holiday gifts to observant households.

One can see the discount trend at its height in Shkem's largest consumer-goods store on Rehov Ibn Gvirol in Tel Aviv. Virtually all cosmetics carry a 25 per cent discount — double the usual Shkem discount — this month. (At IDF canteens, soldiers can buy most cosmetics, even imported prestige ones, at half the list prices.)

Shkem can no longer boast of its adherence to its Blue-White principles, at least in the cosmetics field. (As its veteran buyer Sora Ori put it to me at the Bourjois press conference, Why shouldn't the wife of an army officer have the same cosmetics as anyone else — and at our special discount for military personnel?) At Shkem today one can find Lancôme products from France at the upper end of the price scale, and a variety of English brands ranging in price from Yardley and Mary Quant to the less well-known Milners. Another brand relatively new to Israel is the inexpensive American Cutex.

IN AN ATTEMPT to get some idea of prices, I tried pricing lipsticks of

various brands. One difficulty is that lipsticks vary in weight from three to five grams, and the weight is not always marked on the tube, as the law requires. I found them ranging from \$85 for a 3 gm. Taya Ours-Gloss and \$105 for a 5 gm. Tuya No. 1 all the way up to a whopping \$540 for a 4.4 gm. Lancôme or \$617 for a 3.5 gm. Christian Dior.

Similarly 50 ml. of nourishing night cream can range anywhere from \$138 (Heltis' 18-Plus in an economy jar) to \$2,000 and more for several of the top prestige brands. Actual selling prices, as noted above, are generally below list price, and I found Tuya lipsticks for as little as \$50 in a shop near the Carmel Market.

SOMETIMES too low a price can be a disadvantage for a brand. My favourite story came from Shaul Yahel, managing director of Heltis, the marketing company for cosmetics products within the Hittadrut's Koor-Food and Consumer Goods division. It distributes products from the Helene Curtis Israel plant — which manufactures under the labels Helene Curtis, 18-Plus, Kings Men, Plizpon, and others — and imports the Mary Quant and Germaine Monteil lines.

One day, Yahel listened to a woman choosing a face cream in a major department store. She was first offered an international prestige brand and turned it down as too expensive. Then she was offered a local 18-Plus cream at a third the price, but refused that too. Yahel stepped forward and asked her why. "It seems too cheap to me," was her reply.

Yahel says he went back to his office and "jacked up our prices to double, and the 18-Plus line started to sell much better." It is still one of the cheapest brands available. "Consumers often equate price with quality," he says somewhat sadly. "There is some relationship between price and quality, but not as much as customers assume."

This marketplace reality, plus the predilection for foreign brand-names, is part of what lead to Heltis' recent decision to import and market one of the world's most snobbish cosmetic brands, the French Germaine Monteil.

TO PROMOTE it, Heltis has hired a leading Israeli fashion model, Karin Dunsky. So far, Germaine Monteil skin treatment products have been marketed mainly through private parties and at select perfumeries. Its make-up products are still en route to Israel. In price, it is about the level of Lancôme and perhaps a bit cheaper than Orlane, another new-to-Israel French cosmetic brand, which is considered to be tops in price here.

Is Germaine Monteil a suitable import line for a nice trade-union enterprise like Heltis? Yahel talks about the necessity for a balanced "product mix" — which is a polite way of saying that if everybody else is importing expensive products, the Hittadrut company wants its share of the pie. Yahel admits that ideologically, his company is opposed to the government's total liberalization of foreign currency outflow for any type of import. But, he says, "We must live with the market as it is."

As far as the individual consumer is concerned, Karin Dunsky contends that Germaine Monteil products are no more expensive in Israel today than at the big department stores in Paris. In general importers and international firms working here tell me that cosmetics and toiletries here are often no more expensive in dollar terms than in Continental Europe, and are cheaper than in Scandinavian countries, where taxes are even higher than here. But they admit that they are generally somewhat cheaper in England than here, and in the U.S. perhaps only half the price.

Martha Melsels
The first of two articles.